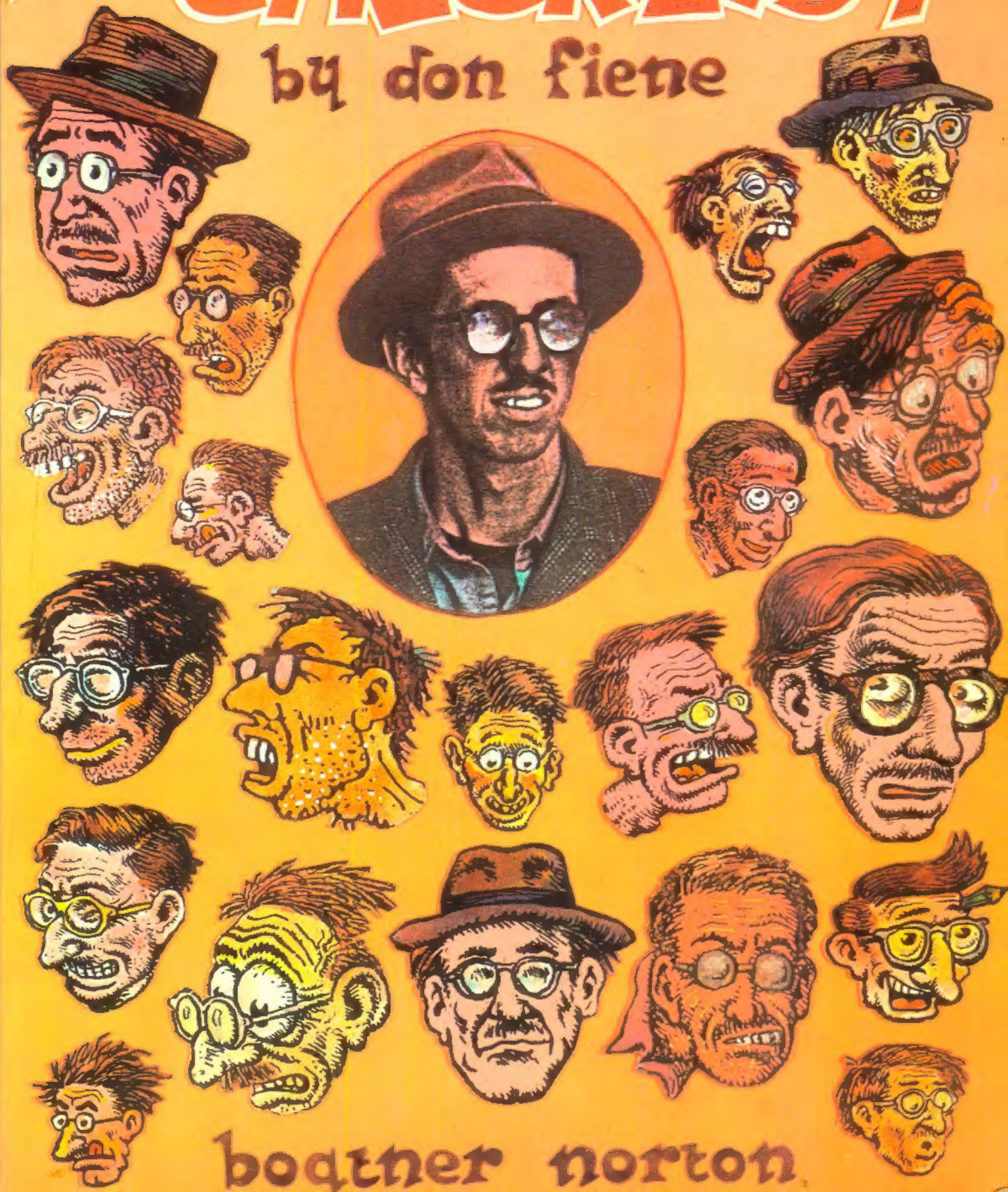
R CRUMB CHECKLIST

by don fiene



boatner norton

SORRY FOKS
THE BOOK HAD SOME
RODENT-DAMAGE.

SO SOME VERY FEW PAGES
AT THE END MIGHT MISS
A WORD OR TWO

HOPE YOU DON´T MIND

A BOOK WORTH SCANNING
IS WORTH READING

R. CRUMB CHECKLIST OF WORK AND CRITICISM

With a Biographical Supplement and a Full Set of Indexes

by Donald M. Fiene

A Boatner Norton Book
Boatner Norton Press
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and Charles Bukowski, as quoted by Bill Griffith, 424:36.

As long as I can smoke a cigar and play poker now and then, I am happy to be riveted to the drawing board.

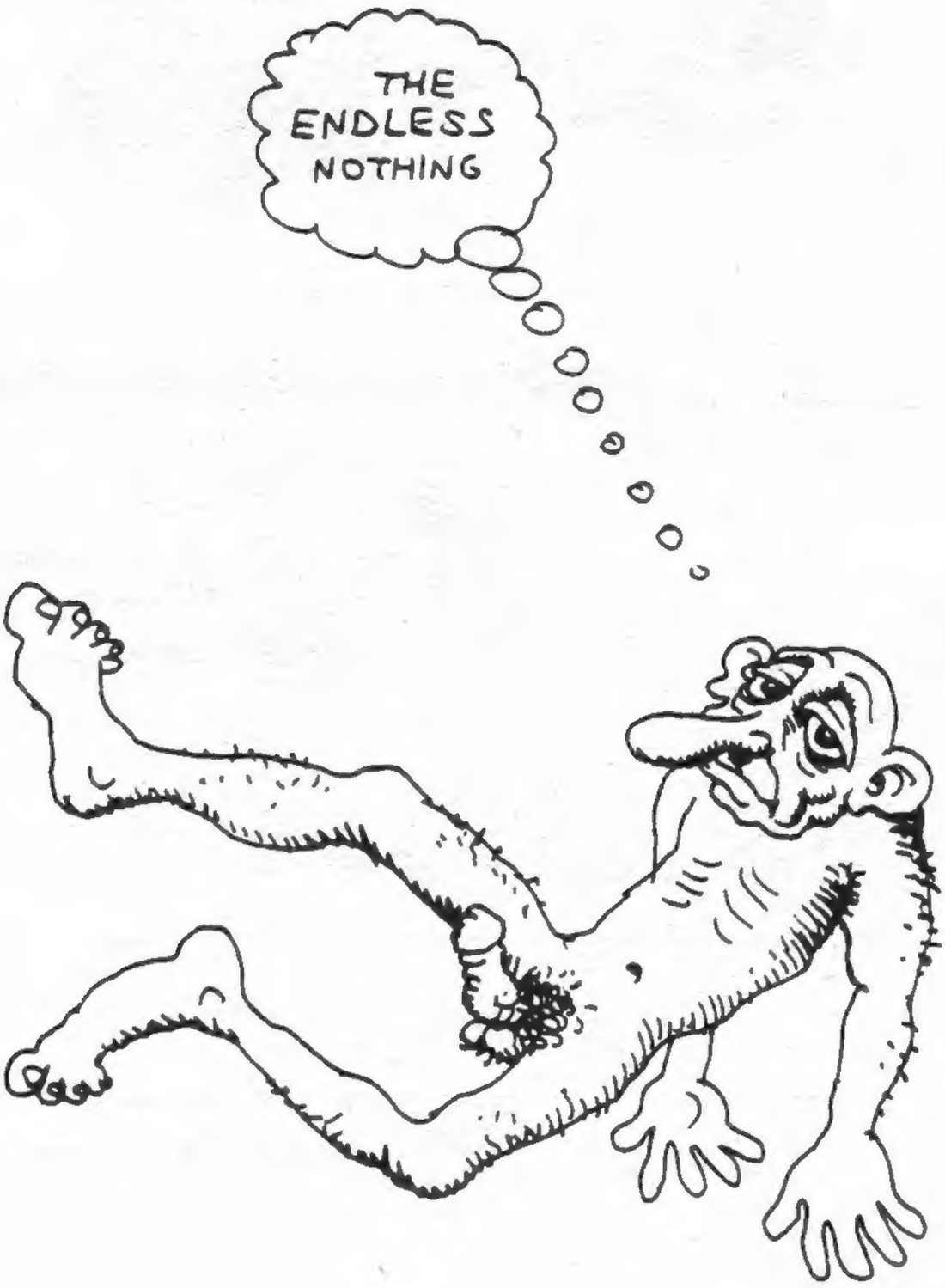
—Chester Gould

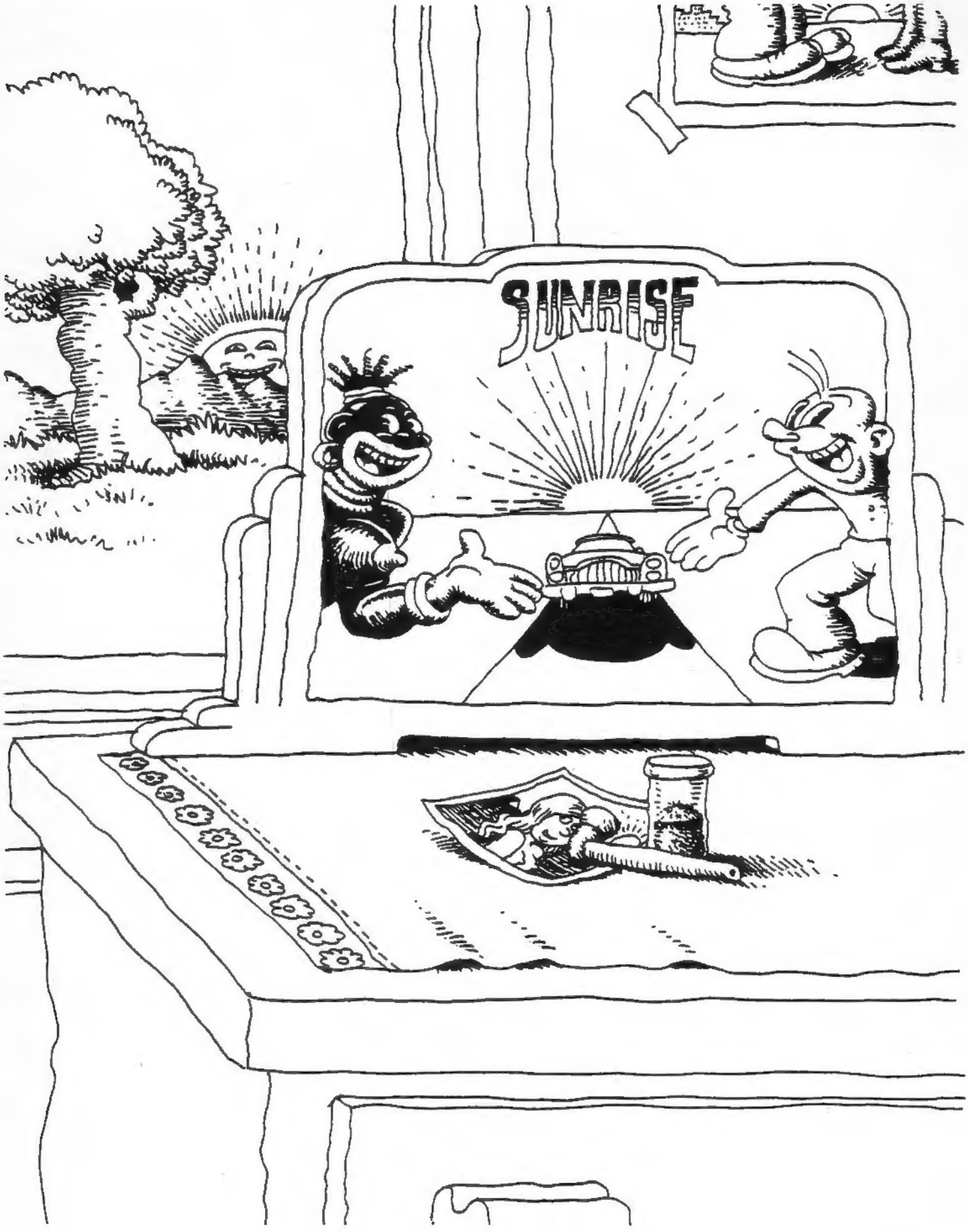
When I'm not drawing, I'm nothing . . .

—R. Crumb

Underground cartoonists are all a bunch of Baptist ministers in Popeye suits!

—Charles Bukowski




SUNRISE

Introduction

For most of those who consult this book, R. Crumb needs no introduction. In any case, his life and work are presented here in abundant detail. The purpose of the present "introduction" is not so much to discuss Crumb as to identify myself, describe my research, thank those who helped me, and give directions on how to use this book.

As a fifty-year-old professor of Russian language and literature at the University of Tennessee, I am a rather unlikely compiler of an R. Crumb checklist. I am not even a collector of undergrounds. And prior to 1972 I had only read *Zap* No. 1—as an aged graduate student at Indiana University in 1968. The publicity in 1972 over "Fritz the Cat" induced me to buy *Mr. Natural* 1 and 2 and the first four *Zaps*. I got a big laugh out of these and stowed them away in a desk drawer. Two or three times a year at parties I would drag them out and show them to guests. I would always be amazed when one of my uptight colleagues was not amused by Mr. Natural and the Big Baby. Takes all kinds . . .

In 1977 I chanced upon the *High Times* "interview" of Robert, with the brief unsigned note (evidently written by the late Thomas Forcade) remarking that Crumb "has become an American Dostoevsky, whose every statement commands spellbound attention." Since Dostoevsky is my favorite writer, I filed the *High Times* piece in an "R. Crumb" folder, vaguely intending to look into a possible Dostoevsky comparison at a later time.

The time finally came in June 1979; I decided I would read that summer everything Crumb had created, while keeping an eye out for echoes of the great Fyodor Mikhailovich. But first I would need a complete list of Crumb's stuff—and that, I found, did not exist. Finally, of course, I had to make up my own list; and now I have decided that it is more worthwhile to publish this bibliography, which took about a year and a half to compile, than to analyze Crumb's similarities to Dostoevsky. I would, however, like to report briefly on one discovery I made during my research that no writer on Crumb has yet mentioned.

The discovery concerns influence—specifically, a source (or inspiration) for Mr. Natural. Early in my reading I came upon Harvey Pekar's 1970 article in which he suggets that Crumb had borrowed Mr. Natural (that is, his physical appearance) from Prof. O. G. Wottasnozzle in the "Popeye" strip. (For a quick look at the prof, see p. 36 of Bud Sagendorf's *Popeye: The First Fifty Years*, Workman Pub., 1979.) I disagreed with Pekar. I thought the most likely source was the "little hitchhiker," who wore a long white beard and a smock and always kept asking the question: "Nov shmoz ka pop?"; but I could not remember who had drawn this nameless character, which I remembered from the Sunday funnies of the 1940s. As I continued to read criticism of Crumb, I made notes on cartoonists and artists who were acknowledged or evident influences on him, hoping that the creator of the hitchhiker would turn up. The list of influences grew quite long: Carl Barks, Jack Davis, Billy de Beck ("Barney Google"), Rudolph Dirks/Harold Knerr ("The Katzenjammer Kids"), Bill Elder, Jules Feiffer, Rube Goldberg, Chester Gould, Harold Gray ("Little Orphan Annie"), George Herriman ("Krazy Kat"), Bill Holman ("Smokey Stover" and "Nuts and Bolts"),. Walt Kelly, Frank King ("Gasoline Alley"), Thomas Nast, Elzie Segar ("Thimble Theater" and "Popeye"), Sidney Smith ("The Gumps"), John Stanley ("Little Lulu"), Harry Tuthill ("The Bungle Family"), and Basil Wolverton. (And influences who were not cartoonists would include Peter Bruegel; George Cruikshank; the German expressionist Otto Dix; John Gillray, the English caricaturist William Hogarth; and José Posada, 1852–1913, Mexican popular artist—to which list I would add, as obvious influences on some of Crumb's more abstract material, Picasso and Saul Steinberg.) I searched in vain for the little hitchhiker among the panels of Holman, Dirks, Knerr, de Beck, Segar, and even O. Soglow ("The Little King") on microfilmed copies of old Sunday papers in the University of Tennessee Library. I knew I was right to keep looking for the little guy, because I found solid evidence that Crumb had been thinking about the hitchhiker as early as 1966, when Mr. Natural was invented. For instance, in the third panel of "Hey Boparee Bop," in the book *Head Comix*, Av and Gar say the words "Smock hock d'pop!" (This strip first appeared in *Yarrowstalks*, No. 2, 1967, under the title "Head Comix." The first appearance of Mr. Natural was in *Yarrowstalks*, No. 1, 1967.) Also in *Head Comix*, in the strip "Av 'n' Gar," a character identified as "the local acid head" says "Shmock hock d'pop!" (This strip was reprinted from *East Village Other*, Nov. 15–30, 1967.) In one of a collection of sketchbook drawings headed "Crumbs" in *Yellow Dog* No. 4 (July 9, 1968), Big Baby hollers out a window (below which Mr. Natural is standing): "Smock hock d'pop." (The Crumb material in the early *Yellow Dogs* comes largely from

sketchbooks drawn in 1966.) Finally, in a drawing published for the first time in *The Complete Fritz the Cat*, p. 74, but drawn probably in 1966 or 1967, Fritz, as the "Evil Hypnotist" says: "Nov shmoz k'pop."

Obviously, Crumb had the little hitchhiker on his mind during these early years. I gave up searching for the fellow myself, however—and instead wrote to Maurice Horn, editor of *The World Encyclopedia of Comics*. Horn was nice enough to reply, informing me that I would find the hitchhiker mentioned under "Ahern" in his encyclopedia. Gene Ahern (1895–1960) first began drawing for NEA in Chicago in 1914; at first he did sports strips and panels, eventually created "Squirrel Food," out of which, about 1920, his well-known "Nut Brothers" strip emerged. In 1923 NEA began distributing "Our Boarding House," both daily and Sunday, featuring Major Hoople. By 1936 (according to an article on Ahern in *Time*, on May 11 of that year, p. 52), this panel/strip ranked among the ten most popular comics in the country. On Sundays, a half page of "Our Boarding House" was topped by a half page of "The Nut Brothers." In 1936 King Features offered Ahern a deal he could not refuse; for them he began to draw in that year (continuing until his death) a strip very much like "Our Boarding House" called "Room and Board" and starring a Hoople simulacrum known as Judge Puffle, and a second strip, similar to "The Nut Brothers," called "The Squirrel Cage," which topped "Room and Board" on Sundays and to which soon was added a new character: the little hitchhiker.

An example of the "Squirrel Cage" strip, for December 15, 1941, is reprinted on p. 266 of Martin Sheridan's *Comics and Their Creators* (New York: Luna Press, 1944; repr. 1971 & 1977); it reveals that the little hitchhiker has at least one other word besides the question "Nov shmoz ka pop?" in his vocabulary, to wit: "Spersk!" (This speech almost sounds Slavic, by the way—but it isn't. It is pure gibberish.) Sheridan happens to quote Ahern on the subject of his art: "I have a rigid code for my characters. They are never allowed to cash in on a laugh at the cost of human suffering. They never jest about things which some persons may revere. In short, my cartoons must always be so written and drawn that I can discuss them freely and frankly with my young daughter."

My, how times have changed.

Shortly after I had established the foregoing, I was chagrined to note an ad for *The Realist* on p. 127 of the *Last Supplement to the Whole Earth Catalog*, wherein Paul Krassner, under the heading "Reasonable Facsimile," had printed side by side a panel featuring the little hitchhiker and another (from *Zap*, 1, p. 16) presenting Mr. Natural. As the former was not identified, I felt my work had not been in vain; it also occurred to me that it was probably from Krassner's ad (which I know I saw in the *Last Supplement* in 1971) that I had gotten my astonishing but correct idea about the inspirational source of Mr. Natural. Definitely a genius, that Krassner. Reprinted below are his reproductions of the hitchhiker and Mr. Natural. (I never was able to find a better example of Ahern's character, as none of the relatively few runs of older Sunday funnies on file at the University of Tennessee Library carry "Squirrel Cage.")

As I made out my bibliography cards and took notes on the profusion of Crumb characters over the years, I remarked on the considerable number of these who represent their creator—who share his views, have a similar love life, live in the cities of his youth, and so on—quite apart from the numerous

instances of frank self-portrayal, whether ironical or not. Mr. Natural is one who has always seemed to be a spokesman for Crumb—but one notices by the end of *Mr. Natural* No. 3 it is Flakey Foont who has come to assume this role, even if somewhat uncomfortably. It is interesting to note that Foont and his wife, Ruth Schwartz, seem to live much as Robert and Aline do (as represented in parts of *Dirty Laundry*). Even Whiteman eventually becomes a Crumb type, as does Jippo the cute bear (with his Boopsy). Edgar Crump always did speak for Crumb. Eggs Ackley occasionally has Crumb elements in his makeup—and so does Shlubb Mugubb (*Young Lust*, No. 4) and Fuzzy the Bunny. Then there are a number of Crumb-like children, such as Bobby Trimble in "Just Us Kids" (*Zap*, No. 1) and the little boy (also Bobby) in the lead story of *Zap*, No. 9. Much more can be said on this topic; extended research would probably reveal that Crumb has used comic art to investigate himself, his own personality, more extensively than any cartoonist in history—and all this within the context of almost continuous satire and parody of the tradition of the comic strip. At the same time, Crumb, as he himself is aware and has noted in interviews, seems to tap into the "collective unconscious." Starting with this awareness, Harold Schechter, a professor of English at Queens College, New York, has done an analysis of Jungian archetypes in Crumb's work: "Deep Meaning Comix: The Archetypal World of R. Crumb," *San José Studies*, 3 (November 1979), 7–21. He has also written a textbook for students of English composition, which offers several examples of Crumb's work, with suggestions on how to write essays on the material. (Times really *have* changed.)

It is hoped that the present Checklist will facilitate further studies similar to those outlined above; it includes much information designed to be helpful to college types who are not likely to be familiar with the less well-known underground newspapers and comic books and, in general, with the Byzantine intricacies of the Crumb oeuvre. At the same time, the list also includes information required by R. Crumb collectors (as they search for first printings, etc.). However, before I describe the style and organization of the Checklist in detail, I would like to acknowledge my major sources of information.

First of all, there are the bibliographies and checklists. I am listing these below in order of publication. Some are very difficult to obtain, but I managed to see them all. This is the only place in this book where bibliographies are treated separately, although all those below are included alphabetically by author in Part 2, Section II, of my Checklist. (Checklist entry numbers are given at the end of each of the following references.)

Harvey Pekar, "Additional list of works published and soon to be published," pp. 687–8 of his article, "Rapping About Cartoonists, Particularly Robert Crumb," *Journal of Popular Culture*, 3/4 (Spring 1970), 677–88. See 478.

Paul Buhle, "Notes," pp. 408–411 of his article, "The New Comics and American Culture," *Triquarterly*, 23–24 (Winter–Spring 1972), 367–411. (The "Notes" provide a good bibliography of writing on u-g. comix—and RC—at that time.) See 423.

Peter Kuper, "R. Crumb Checklist." One-page sheet included as supplement with mailed copies of *Melotoons*, No. 1 (1972), edited by Kuper. See 160.

Patrick Rosenkranz and Hugo van Baren, "The Works" (alphabetical list of u-g. comix, with publisher, date & contributors given for each), pp. 61–76 and "Bibliography" (articles and books on undergrounds), pp. 77–78 in their book, *Artsy Fartsy Funnies* (Laren, Netherlands: Paranoia, 1974). These are very useful lists. See 484.

Marjorie Alessandrini, "Bibliographie," pp. 119–120 in her book, *Robert Crumb* (Paris: Albin Michel, 1974). Some interesting references, including foreign, but there are errors. See 412.

Mark James Estren, "Bibliography," p. 318 of his book, *A History of Underground Comics* (San Francisco: Straight Arrow Books, 1974); Chapter 11, pp. 242–263, also contains numerous bibliographical references, though most are incomplete. (Also has Geerdes' list, below.) See 437.

Clay Geerdes, "Underground Comic Books" (listed by publishers; numerous notes referring to RC), pp. 310–317 in Estren, above.

Phil Rubin, "Robert Crumb Work in the Undergrounds," 12 pp. Xeroxed; not otherwise published. Dated Jan. 17, 1975, with address given as: 118 Willington Oakes, Storrs, CT 06268. This is the most complete RC bibliography hitherto compiled, as far as I know. (Rubin is currently living in Hartford, Conn.). See 485.

Bill Loudin and Bob Sidebottom, "Comixography, the Comix Index: Underground Comix from A–Z," Part I, A–C, in *California Comics*, No. 2 ([Summer] 1975), pp. [28–38] and Part 2, D–F, in

California Comics, No. 3 (Jan. 1977), pp. [21–32]. Great variety of publications listed, with complete and detailed information about each: price, size, editor, publishing history, contributors and number of pages by each, and long notes when needed. See 472.

"Bibliography" (with notes and small black & white repros of covers of comix & books; also of records & and pinback buttons), pp. 168–176 in *R. Crumb's Carload o' Comics* (New York: Bélier Press, 1976); repr. pp. 120–128 in *The Complete Fritz the Cat*, by Crumb (New York: Bélier Press, 1978). See 397.

Ihor Slabicky, "R. Crumb," 1976. 7 pp. Xeroxed, not otherwise published. A good list of about 200 items. Address: 60-15 68th Rd., Brooklyn. See 493d.

P. R. Garriock, "Bibliography" (144 general items), p. 128 in his book, *Masters of Comic Book Art* (London: Aurum Press; New York: Images Graphiques, 1978). See 438.

Robert K. Wiener, comp., *Illustrated Checklist to Underground Comix: Preliminary Edition* (Cambridge, Mass.: Archival Press, Inc., 1979), 128 pp. Good variety of comix & tabloids listed, but gives info only about price, cover, publisher & date. Has b. & w. repros of most covers, but they are not very clear. A number of errors were noted. See 501.

Also helpful for adding to my Checklist were articles that would mention one or more Crumb publications in passing. Particularly helpful were articles or interviews by Mike Barrier (see 414–16), Al Davoren (430), Susan Goodrick (445), Vicki Hodgetts (453), T. Maremaa (476), and Jerome Tarshis (497). For a brief reference list of the most reliable and interesting articles and interviews, see the introductory note to Part 2, Section II.

For looking up library holdings of underground periodicals and ordering same on microfilm through inter-library services, the following reference works proved useful: James Philip Danky, *Undergrounds: A Union List of Alternative Periodicals in Libraries of the United States and Canada* (Madison: State Historical Society of Wisconsin, 1974); and *A Guide to the Newspapers, Magazines, and Newsletters in the Alternative-Press Collection in the Special Collection Department of the University of Connecticut Library*, second edition, revised and enlarged, by Joanne V. Akeroyd (Storrs, Conn.: U. of Connecticut Library, April 1976).

Microfilms of a great variety of alternative-press titles may be purchased from Bell and Howell Microfilm Division, Old Mansfield Rd., Wooster, OH 44691 (Att.: Audette Karan, re Underground Collection). Some titles are available from Xerox and University Microfilms, 300 N. Zeeb Rd., Ann Arbor, MI 48106.

I should mention that the libraries with the largest holdings of underground periodicals include U. of Connecticut, Northwestern U., Temple U., and State Historical Society of Wisconsin; undoubtedly Berkeley and UCLA also have good collections. The Library of Congress has quite a lot of material relating to Crumb including *Head Comix*, Alessandrini's book, several anthologies, including two foreign, back numbers of many relevant periodicals, including *Funnyworld*, and quite a few comix issues. I was able to visit this institution briefly and look over some of these items, xerox a few of them—but when I tried to order others on loan, later, through my home library, I discovered that LC would not let the books in its comic collection go out. In fact, most libraries will not lend such items—even to local patrons; more than most other books, they are prone to getting ripped off.

On the whole, doing research in this area is not easy. It is no wonder that I sought help from both friends and strangers all over the country, bugging them mercilessly until they complied with my unreasonable requests.I even wrote Crumb at one point, around November 1979, describing my project (which by then I knew to be bibliographical in nature—and monstrous) and hoping I could get to see him during a brief trip to California in January. In March I got a postcard from him, apologizing for the delay in answering and mentioning that my project was rather intimidating to him. He went on to say: "I wish you all the best on this incredibly tedious task you've undertaken . . . . Right now I have neither the time nor the inclination to be of much help to you . . . (I feel guilty about this, but what can I do?) I'm too busy trying to still be a living, working artist to get involved in all this scholarly archiving. I'm very flattered and a little bewildered by all this attention, and question the basic worth of my work . . . (Does it really merit this kind of attention?) I dunno . . . I'd like to get together with you sometime . . ."

As it turned out, Robert finally did decide to help me, but not until after I had completed a final draft. He read through the manuscript and suggested changes and additions. I am immensely grateful for his kind assistance, which lends to this Checklist a degree of reliability it could not otherwise have had. It

should be stressed, however, that Robert did not examine the material as a professional editor, and he does not have a master list of his own publications to refer to. The bibliography simply looked okay to him, more or less; he could think of only two items I had missed outright (see entry numbers 172b and 283a), but I would guess there are still other omissions and plenty of errors, too.

Meanwhile, much of the information in the list was obtained from the following people; I can take credit for arranging the facts—but they get credit for supplying them; I hereby acknowledge their help and sincerely thank them:

Mike Barrier, Alexandria, Va.—for sending me xerox copies of back issues of *Funnyworld* and many other items, and for encouraging the project from the beginning.

John Benson, NYC—for answering many last-minute questions and sending copies of materials in his collection.

Scott Bishop, Knoxville—for writing to his friend Karen Duncan for me (see below).

Stewart Brand, Editor, *Co Evolution Quarterly*, Sausalito—for sending me gratis back issues of *CQ* containing Crumb art.

Tom Brinkmann, Islip, N.Y.—for generously offering much information at last minute.

Bim Burnett, Knoxville—for letting me xerox many items from his Crumb collection.

Earl Cagle, Collector's Cottage, Knoxville—for advice on obtaining underground comix and for lending me materials to xerox.

Al Davoren, San José—for spending three to four hours showing me his Crumb collection, including original art, while I took notes.

Karen Duncan, Minneapolis—for making available xerox copies of poetry magazines and books by Joel Deutsch containing RC contributions.

Bob Eagelston, Knoxville—for taking the time to show me his collection of undergrounds.

George Erling, Pompton Plains, N.J.—for answering in detail by mail literally hundreds of questions and sending me xerox copies of many items from his collection.

Clay Geerdes, Berkeley—for replying to a letter with information that saved me a lot of time.

Jack Hettinger, Cincinnati—for xeroxing *Artsy Fartsy Funnies* for me at the U. of Cincinnati Library—the only library I could find that has a copy of this book, and they won't lend it. (I did not know then that it was available at Bob Sidebottom's store, Monterey.)

Maurice Horn, New York—for answering a letter.

Jay Kennedy, Madison, Wis., who is currently working on a reference work covering all underground comics—for answering in detail numerous questions and freely supplying me with much new information.

Shelby Kirch, NYC—for answering many questions, and for sending me several dozen xerox copies of hard-to-find items.

Denis Kitchen, Princeton, Wis. (*Fox River Patriot*, Krupp Comic Works, etc.)—for corresponding with me at length, answering many questions, lending me by mail items from his archives to xerox, and sending me gratis copies of new publications.

Peter Kuper, Brooklyn Hts.—for sending me free copies of fanzines he had edited and answering questions about them.

Elizabeth Layton, Washington, D.C.—for xeroxing material for me at the Library of Congress.

Caroline Martlew, editor at American Greetings Corp. Cleveland—for reply to queries.

Janet Mercurio, Davis, Cal.—for answering questions about *Winds of Change*.

Marty Pahls, San Francisco—for answering numerous questions in detail.

Harvey Pekar, Cleveland—for responding at length to queries about RC & Cleveland.

Harold Schechter, Queens College, N.Y.—for sending me a copy of his article on RC and for giving me information about his books mentioning Crumb.

Dick Swan, Palo Alto—for allowing me to xerox items from his Crumb collection.

Bruce Sweeney, Boston—for sending me detailed answers to many questions and suggesting names of additional persons to write to.

John Thompson, Carmel, Cal.—for showing me items from his archives, including an original Crumb painting.

Jim Vadeboncoeur, Palo Alto—for his great patience in showing me his extensive collection and

answering my questions while I took notes, for five straight hours, and feeding me lunch besides.

Linda Wagner (my baby sister), Menlo Park, Cal.—for sending me copies of articles on Crumb in California newspapers.

Norman Watkins, Knoxville—for fetching a huge stack of *East Village Other*s out of his attic and lending them to me for as long as I needed them.

Jerry Weist, Cambridge, Mass.—for sending me without charge a new copy of Alessandrini's book, long before he became interested in publishing this checklist.

Charlie Williams, East Tennessee Comics, Knoxville—for putting me in touch with local collectors.

In addition, there were numerous periodicals that sent me requested information, xerox copies of articles, and the like; and several reference librarians and curators of underground collections kindly replied to my letters. Finally, the Department of Interlibrary Services of the University of Tennessee Library deserves special mention for its heroic efforts to locate all these elusive undergrounds for me. In regard to *East Village Other*, of which I had access only to one hundred or so scattered issues out of the 250 or more published, Interlibrary Services was able to borrow as many as ten microfilm reels of various years of this paper from several different libraries. There were missing numbers in every reel, but all of them together (with the copies I had access to locally) provided me with virtually a complete set of *EVO*—a necessity for anyone pursuing the places of first appearance of R. Crumb.

Regarding comix and anthologies, it goes without saying that I bought copies of almost everything that was still in print or had been reprinted—and now and then I would order an out-of-print item if it wasn't overpriced. In a year I spent over two hundred dollars, with no intention whatever of establishing a first-edition collection. If one had first printings of everything in the Checklist, such a collection would certainly be worth many thousands of dollars. We won't even talk about original art, great sheafs of which Crumb has simply given away over the years. Anyway, in ordering both new and out-of-print material, I had especially good success with Bob and Liz Sidebottom's Comic Collector Shop, 481 Alvarado St., Monterey, CA 93940 (they also have another shop at 73 E. San Fernando, San José, CA 95113) and Bud Plant, Inc., P.O. Box 1886, Grass Valley, CA 95945. For new stuff only, Krupp Mail Order provides reliable service: P.O. Box 9090, Boulder, CO 80301. Other places that do mail-order business, as far as I know, are Big Rapids Distributing Co., 1403 Gilson, Madison, WI 53715; Camelot, 912 Clay, Houston, TX 77002 (special order); Million Year Picnic, 99 Mt. Auburn St., Cambridge, MA 02138; Monkey's Retreat, 2400 N. High St., Columbus, OH 43202; and West Side Comics, 107 W. 86th St., New York, NY 10024. All of the above and many similar shops advertise regularly in the weekly *Buyer's Guide for Comic Fandom*, Dyna Pubs Enterprises, 15800 Rt. 84 North, East Moline, IL 61244.

Comix may be ordered directly from the publisher. The list of publishers below includes all those mentioned in the Checklist; the founder or owner of each is given, if known; only for those still in operation is a full address given:

Apex Novelties (Don Donahue), Box 43040, S.F., CA 94140; Bijou Publishing Empire (Jay Lynch), P.O. Box 3506, Merchandise Mart Station, Chicago; Cartoonists Co-op Press (out of United Cartoon Workers of America, founded by RC & others in 1973), S.F.; Golden Gate Publishing Co. (Terry Zwigoff), S.F.; Head Imports, Aspen, Colo.; Kitchen Sink Enterprises (Denis Kitchen), a Division of Krupp Comic Works (started by Kitchen), Box 7, Princeton, WI 54968; Last Gasp Eco-Funnies (Ron Turner [Baba Ram Dass]), Box 212, Berkeley, CA 94710; Print Mint (Don Schenker), 830 Folger Ave., Berkeley, CA 94710; Rip Off Press (Jack Jackson [Jaxon]), Box 14158, S.F. CA 94114; and San Francisco Comic Book Co. (Gary Arlington). For each comic book entry in the Checklist, not only is the publisher given (usually in abbreviated form, as "Apex" for "Apex Novelties"), but also date, issue number, editor (if known), the cover price of the first edition, and the size, if other than the standard 7" X 10". The issue number is put within brackets if not actually given on cover or second page. (This is often the case with the first issue of a series, especially an unplanned series.)

In addition, for regular and tabloid comix, fanzines and anthologies, the total number of pages is given immediately after the date. If the pages of a given publication are unnumbered, then the total is given within brackets—and all other page references at that entry are likewise put within brackets. For such items with unnumbered pages, the front cover is counted as page 1 and the back cover as the last page. Front and back covers are assumed to be in color unless otherwise indicated, and the inside pages in black and white. Covers are not described unless drawn by Crumb. Almost all covers are shown in small black & white illos by Wiener (see 501) in any case; and some of the common covers appear in b. & w. in

the bibliographies in the end pages of *Carload o' Comics* (267) and *Complete Fritz* (265). Contributors other than Crumb are not listed, except when a publication is thought to be rare or is not included in Rosenkranz (484) or Loudin (472), who already do list contributors in their bibliographies. Even so, a number of such names continually reappear—listed, for instance, with RC as contributors to jam sessions, of which many are cited. Crumb has worked with virtually every major underground figure in producing these cooperative drawings and strips. Names of artists and editors come up so often, that usually only their surnames or pen names are given. The full names of these major figures are as follows: Gary Arlington, Robert Armstrong, Joel Beck, Vaughn Bode, Roger Brand, Dan Clyne, Richard Corben, Kim Deitch, Simon Deitch, Don Dohler, Don Donahue, Don Glassford, Justin Green, Rick Griffin, Bill Griffith, Rory Hayes, Rand Holmes, Greg Irons, Jack Jackson=Jaxon, Jay Kinney, Denis Kitchen, Harvey Kurtzman, Jay Lynch, Willy Mendes, George Metzger, Victor Moscoso, Willy Murphy, Jim Osborne, Pete Poplaski, Trina Robbins=Trina, Manuel Rodriguez=Spain, Don Schenker, Gilbert Shelton, Dave Sheridan, Spain (see Rodriguez), Art Spiegelman, Frank Stack=Foolbert Sturgeon, John Thompson, Larry Todd, Trina (see Robbins), Ron Turner, Tom Veitch, Larry Welz, Robert Williams, Skip Williamson, S. Clay Wilson and Terry Zwigoff.

Comic books and fanzines containing only Crumb are marked with an asterisk (*) in front of the entry number. These are: *Artistic, Best Buy, Big Ass* 1 & 2, *Black & White, Despair, Dirty Laudry* 1 & 2, *Home Grown, Hytone, Melotoons* 1 & 2, *Motor City* 1 & 2, *Mr. Natural* 1–3, *People's, R. Crumb's Comics and Stories, Snoid, Uneeda, XYZ,* and *Zap* 0 & 1. In addition, the underground newspaper *Yarrowstalks* 3 is mostly comics—all of which were done by RC (available on microfilm from Temple U. and State Historical Society of Wisconsin). Any basic Crumb collection should also include (in addition to the books and anthologies in Part 1, Section II & IV) the following comix and 'zine titles: *All Stars* 2, *American Splendor* 1–5, *Arcade* 1–7, *Bijou* 1–8, *Bogeyman* 2, *El Perfecto, Energy, Facts o' Life, Felch, Funny Animals, Hungry Chuck, Hydrogen Bomb, Jiz, Leather Nun, Ozone* 1, *Pro-Junior, Promethean* 1–5, *San Francisco* 1–4, *Slow Death* 1, *Snatch* 1–3, *Tales from the Tube, Thrilling Murder, Turned on Cuties, Yellow Dog* 1–14, *Young Lust* 3 & 4, and *Zap* 2–9. Whereas the all-Crumb titles (except for *Melotoons,* a fanzine) are readily available in reprinted editions, some of the other titles just listed are not—though at least the rare ones are occasionally available at high price to the persistent collector. Such desirable comix tabloids as *Gothic Blimp Works* (Nos. 1–3, 6 & 8 for RC), *King Bee,* and *2 Bit Comics* are virtually unavailable. Probably it would not be too difficult to find for purchase occasional old RC numbers of *EVO* and other u-g. newspapers. The most popular of these are widely available in libraries throughout the country (and not just on microfilm).

Crumb has also appeared in such popular magazines as *Cavalier, Esquire* and *Playboy*; in "respectable" publications such as *Art and Artists*; in "head" magazines such as *High Times*; and in "alternative-life-style" periodicals such as *Whole Earth Catalog, Co Evolution Quarterly, Earth Island, Mendocino Grapevine, Winds of Change,* and *Fox River Patriot.* Also, semi-porno newspapers such as *Kiss* and *Screw*, respectable dailies such as *The Cleveland Plain Dealer,* and intellectual weeklies such as the *Village Voice.* He also did stuff for *Cream, Scanlan's* and the *Evergreen Review.* If you consider articles written about RC, you get into such titles as *Coyote Howls, Punk, The National Insider, Fusion, Fetish Times, Organ* and *The New York Times Magazine.*

Each entry for this profusion of periodicals (that is, those listed with comix in Part 1, Section I) lists about the same information as for comix, though usually deleting dimensions, total pages, and price. If there is doubt about the type or format of the periodical, this is given, as: "fanzine," "tabloid," "off-the-cuff comic" (a fanzine of small size and few pages), etc. For the more obscure publications, full address is given if known. Little of this data is given for popular periodicals. Where several issues of a periodical are entered in sequence, each with its own entry number, full information (such as editor, publisher, address), is provided only at the first entry. Furthermore, the title may be abbreviated in the succeeding entries, as: *CQ* for *Co-Evolution Quarterly, EVO* for *East Village Other, FRP* for*Fox River Patriot, GBW* for*Gothic Blimp Works* and *W/C* for *Winds of Change.* In two or three instances, notably with *Actuel* and *Village Voice,* many issue numbers are listed all under one entry.

The information provided for each main entry is not absolutely consistent throughout the Checklist; at the beginning of the project I occasionally failed to note all the facts (or was not sure which ones were pertinent). Aside from that, there are a number of entries I have not even seen—I merely copied the information from another checklist or an article. For entries of this sort, especially where the data might

be doubtful, I have indicated the source. Naturally I hope that wherever my entries are incomplete, or where I have made mistakes or omissions, that readers will write me to make corrections and additions. (My address is 2215 Clinch Ave., Knoxville, TN 37916.) An addendum to the Checklist might be published if the number of additions and changes is considerable. I should also mention that the cut-off date for the list is December 1980.

To continue the discussion of Part 1, Section I, I should mention that, while only periodicals, comic books and magazines are given entry numbers, cross-listed with the periodicals alphabetically are the titles of anthologies and books containing Crumb material, as well as juvenilia ("Foo"), unpublished covers (such as "Head" & "Harhar Comics" printed only as illustrations), subtitles (such as "Jive Comics" for *GBW* 1 or "Tricks Comics" for *Coyote Howls*), and full or variant titles of periodicals (such as: *All New Zap Comics*). Section I is thus a general title index as well as a checklist of periodicals.

Some entry numbers are followed by a letter—such as 101a—indicating that the item was discovered after the entries (on bibliography cards) were initially numbered. Below the title, date, and descriptive data for a given entry, are given numbers on the left corresponding to the page numbers of Crumb contributions to that publication. (If the numbers are enclosed within brackets, the publication has unnumbered pages.) If there is another contribution on the same page, the page number is repeated below the first entry of it; if the second contribution is a short strip, then that is so indicated before the title, as: 8-panel strip:. Drawings, sketches, portraits, one-panel cartoons and the like are also similarly designated before any title is given. If no such description is given, then the contribution is assumed to be a strip. Titles are not set within quotation marks except where absolutely necessary to avoid confusion (and never with strips); therefore, any appearance of quotation marks reflects Crumb's own usage, which is quite inconsistent. For many strips, Crumb announces who is featured in it, as: Deep Meaning Comics, with Jeannie. The addition is actually part of the title—typically, a comma followed by the word "with" and then the name (as shown) or by the word "featuring" before the name. If the central characters are not thus indicated or are not obvious from the title, then I list them immediately after the title, using the notation "w/" ("with"); thus: Mr. Natural. w/Flakey Foont and Angelfood McSpade. Except in titles, the three characters just named may be abbreviated as follows: Mr. N., A. McS., F. Foont or F.F. And Mr. Snoid may be abbreviated Mr. S. Crumb often draws himself, of course—and this "character" is sometimes designated as "self" or, more often, as RC. If there is a co-author, then this is indicated immediately after the page number and before the title, as: With Charles Crumb:. If the contribution is a jam session, then the word "Jam" follows the title (or listing of characters)—and following that in parentheses is a list of the contributors aside from RC. If there is an unusual signature, pseudonym (such as Bob Scumb, R. Krumwitz), by-line or copyright line (R. Crumb Studios), then that is so indicated following the title (or listing of characters). The final piece of information about a contribution is typically an indication of whether it was reprinted elsewhere or whether it is a reprint (or both). If the former, then the abbreviation "Repr." is used, as: Repr. 80:14; and if the latter, then the word "From" or "Repr. from" is used, as: From 250:23–24. The former would indicate the place of reprinting of "Just Us Kids," at its entry in *Zap*, 1 ([Mar] 1968), pp. [23–24]—that place being *East Village Other*, 3/20 [Vol. 3, No. 20] (Apr. 19–25, 1968), p. 14. While the latter (From 250:23–24) would indicate, at its *EVO* entry, the place of first printing of "Just Us Kids"—namely, *Zap*, 1. With these brief notations, incidentally, page references to *Zap* and other comix with unnumbered pages are not placed within brackets. For contributions that have been reprinted several times, full information (about characters, unusual by-line, etc.) is given usually only at the most accessible of its appearances (as one of the *Zap*s). But all other appearances refer at least to the central one, as well as to the place of first publication. At the entry of first appearance, all reprintings are noted. Notations of reprintings (or translations) appearing in foreign publications are usually not given unless the item is obscure—so that any other appearance would be welcome knowledge. Reprintings in the popular press are seldom noted in detail, except for obscure items.

Although the great majority of the publications listed in Section I contain at least one original work by Crumb, some contain only reprinted material. One reason for including such titles is simply to make available this negative information as a kind of public service. For instance, *Gory Stories Quarterly*, No. 2½, is listed by Rosenkranz (484) as containing Crumb, with the implication that the material is original. In fact this rather scarce fanzine contains only a reprint from *Homegrown*. A collector might spend considerable time and money obtaining this item—and be disappointed. Other listed publications containing only reprints include selected underground newspapers, such as *Berkeley Barb*, which were not

searched in full; the only contributions found were reprints, yet there is reason to suppose that Crumb did publish some original material in these periodicals. Probably one hundred or more underground newspapers reprinted RC strips (mostly from *EVO*, using u-g. news services) over a period of several years; it would of course be pointless to try to list all these.

The discussion thus far has applied primarily to Part 1, Section I: Periodicals. The remaining sections of Part 1 include: Books by Crumb; Translations and Foreign Publications; Anthologies Containing Crumb; Books Illustrated by Crumb; and Miscellaneous.

Part 2, Work about Crumb, consists of the following:

I. Graphics on Crumb. (Parody, lampoons, illustrations using Crumb characters or Crumb himself, other graphic commentary. Alphabetical by artist. This list is far from complete.)

II. Writings on Crumb: Articles, Interviews, Notes, Book Chapters and Introductions, and Books. (These briefly annotated items are listed alphabetically by author; interspersed in the same list, but without entry numbers, is a complete alphabetical crosslisting of all other commentators on RC in the Checklist: book and film reviewers, writers of letters to editors, blurb writers, persons quoted by others, etc. A reference list of the most important articles and interviews is given at the beginning of this section, as well as a reference list of all the periodical and book titles.)

Review of Crumb's Books. (For each book, reviews are arranged alphabetically by periodical title.)
Reviews of Film "Fritz the Cat." (Alphabetically by periodical title.)

Following the Checklist proper is Part 3, Indexes, arranged as follows:

I. Selected Titles of Strips and Drawings. (Only those titles are given that do not name characters.)

II. Characters.
   A. Fictional Characters. (Followed by a listing in chronological order by first appearance of the 150 most important characters.)
   B. Non-Fictional Characters (except for self).
   C. Crumb's Presentation of Self—with separate listings for characterizations of self (1) as child or teenager and (2) as adult (a, in strips & b, in appearances other than in strips). Also in this section: (3) Unusual Signatures, By-Lines, Pseudonyms, Copyright Lines and Self-Directed Epithets and (4) Published Photos of Crumb (cited anywhere in the Checklist, with name of photographer given if known).

III. Covers, Spreads, Sketches.
   A. Front Covers. B. Wraparound Covers. C. Two-Page Spreads (consisting of single drawings). D. Full-Page Drawings, Cartoons, Humorous "Ads". E. Sketchbook Material (either taken from sketchbooks or similar in style and content).

IV. Material Done with and for Others.
   A. Strips Drawn to the Ideas of a Writer. B. Strips & Drawings with One Other. C. Jams. D. Illustrations for Articles, Stories, Books, etc., Written by Others. E. Advertisements (other than purely humorous pseudo-ads).

V. Names Mentioned in Part 1. (All names in the Checklist not listed in 2.II.)

Finally, Part 4 of this Checklist is: A Chronology of the Life and Work of R. Crumb. That is, entries for each year from 1943 through 1980 indicate where RC was living, working, traveling; to whom married or with whom living; what ventures and adventures involved in; by whom interviewed during that year (with illuminating quotations); and work published. Entries include reference sources for most items, especially those that are less well known. Crumb himself read over an early draft of the Chronology and made several dozen corrections. The Chronology is thus generally reliable, though it might still contain a few minor errors. Following the Chronology is an Appendix consisting of selected quotations from critics on Crumb.

One might question whether an elaborate bibliography and chronology of this sort is needed. I suspect, however, that it will prove useful not only to collectors, but to a rather large number of people who simply desire general information about Crumb. For those writing on Crumb, the Checklist might serve as an encouragement to become familiar with the full range of Crumb's art and not depend so much on the most frequently reprinted work. And there may be others, quite familiar with most of the work, who knew Robert in the old days and would like to write a few recollections of that time—but have been deterred from doing so because of the difficulty of looking up dates and remembering what books and magazines to fish around for in their archives. Perhaps for them this Checklist will also prove useful.

As for Robert's wondering whether his work "really merits this kind of attention," it seems to me that it does. In any case, it was a fascinating experience to read it all while putting together this list with the help of many other admirers of Crumb. The Checklist is thus a cooperative recording of the creative labors of the first thiry-seven years of a unique American artist who began drawing at the age of two and never stopped.

Final Comment by Crumb

DON HAS DONE A TERRIFIC JOB HERE, A MONUMENT, TRULY, TO MY GREAT WORKS... I JUST HOPE HE'S AROUND TO DO AS GOOD A JOB ON THE SECOND HALF OF MY ILLUSTRIOUS CAREER (IF THERE IS A SECOND HALF)... (AND IF MR. FIENE HASN'T TURNED SENILE BY THEN, OR GONE BLIND FROM TOO MUCH STUDYING AND SCRIBBLING...) MAYBE I SHOULD QUIT NOW AND SAVE HIM THE TROUBLE... I MEAN, THINK OF IT.... THE BOOK COMES OUT... "THE R. CRUMB COMPLETE CHECKLIST!".. THE NEXT DAY I DRAW ANOTHER CARTOON... THE CHECKLIST ISN'T COMPLETE ANYMORE... IT'S ALREADY OUT-OF-DATE, OBSOLETE... THIS COULD DRIVE DON MAD... A YEAR LATER HIS GREAT WORK WILL ALREADY BE MISSING SEVERAL R. CRUMB ITEMS! MAYBE HE'LL BE TEMPTED TO COME TO MY HOUSE AND SHOOT ME, JUST TO PUT AN END TO THE CONSTANT NEED FOR NEW APPENDIXES, NEW ADDENDAS... (YOU WON'T KILL ME IF I DO MORE STUFF, WILLYA, DON? PROMISE ME... I'M A PARANOID PERSON...)

THEN THE QUESTION ARISES, WHY ME?? IS MY WORK SO GREAT? AM I SO FASCINATING?? DOES THIS HAPPEN TO EVERY PERSON WHO MAKES A LITTLE WAVE IN THE CULTURE?? IS THERE A GEORGE HERRIMAN CHECKLIST & BIOGRAPHY? I <u>KNOW</u> THERE'S A BIX BEIDERBECKE "DISCOGRAPHY" AND A BIOGRAPHY THAT COVERS ABOUT EVERY SECOND OF HIS SHORT LIFE.... JACK TEAGARDEN ALSO... FLETCHER HENDERSON ALSO... THE WORLD OF JAZZ HAS ITS ARMY OF SCHOLARS... MAYBE CARTOONING DOES, OR WILL, ALSO... OH WELL, I GOTTA CUT THIS OUT AND GET BACK TO WORK... OR I'LL GO CRAZY....

TH' OL' CRANK,

— R. CRUMB

MUSTARD

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Hope

NO. 7

ARE PEOPLE THINKING MORE AND ENJOYING IT LESS ??

1. Work by Crumb

I. Periodicals, Comic Books, Fanzines, Tabloids, with Crosslisting of Other Titles

1 ***Actuel.*** Monthly magazine, ed. Jean-Francois Bizot, pub. Nova Press, Paris. According to Alessandrini (412), RC appears in almost all issues since Oct. 1970 (through early 1974 at least). The issues that I saw are as follows, containing French translations of strips indicated:

27 (Jan. 1973): Cover, from 214:22; pp. 25–32, tr. 180:13–27.
28 (Feb): 25–28, tr. 23:25–28; 45–47, tr. 166:17–21; 70 ff., tr. 218:8–12.
29 (Mar): 14–15, tr. 252:B3–5; plus other tr. & repr.
31 (May): 11, tr. 255:51; 32–3, tr. 230:11–12.
32 (Jun): Cover: FF & Mr. N.; 2–3, tr. 255:24–5.
33–34 (July–Aug): 42, tr. 103:3; & drawings thoughout issue.
35 (Sep): 19–29, tr. 139:6–27.
36 (Oct): Cover, repr. of panel from 218:21; 51–8, tr. 180:3–6; plus illos thoughout.
37 (Nov): 10–13, tr. 34:14–17; 26, repr. of spread drwng. 188:38–9; plus illos.

Aline and Bob's Dirty Laundry Comics. See *Dirty Laundry.*

All Kines Comics. See Promethean Enterprises, No. 4.

All New Zap Comix. See *Zap Comix,* No. 1.

2 ***All Stars,*** No. 2 (1970), [78] pp. 8½ X 11″; $1.50. Magazine. Ed. Marty Arbunich & Bill DuBay; pub. Gary Arlington/S.F. Comic Book Co. RC's contributions are all cover drawings:

[8] *Zap Comix,* No. 3. Not used as cover; different from cover of *Zap* 3 as pub.; repr. 497:29.
[9] *Head,* Number 1, 1967. Not used as cover.
[10] *Harhar Comics.* Not used as cover.
[11] *Snatch Comics,* No. 2, 69 issue. Repr. as inside title page, with "No. 2" deleted, p.[1] of *Snatch Sampler* (see 281).
[12] *Stoned Picture Parade,* No. 1 © 1968 by Apex Novelties. Used as cover of 209; repr. 497:29.
[13] *Zap,* Number 1. Not used. Different from cover of *Zap* 1 as published.

"Almanac." See "Crumb Brothers Almanac" (302) or "R. Crumb Almanac" (295).

Alternative Press Syndicate. Member periodicals reprinted each other's material, including RC strips.

American Greeting Card Corp., Cleveland. See 305–309.

3 ***American Splendor,*** No. 1 (1976), [52] pp. 8¼ X 11″; $1.00. Full title, used on all issues: *From Off the Streets of Cleveland Comes: American Splendor.* Pub. H. Pekar. ©Harvey Pekar, P.O. Box 18471, Cleveland Hts., OH 44118. Stories and dialogue by Pekar, art by Greg Budgett, Gary Dumm, Robert Crumb and Brian Bram. Material drawn by RC is as follows:

[1] Cover drawn by Dumm & Budgett, but with insert upper left by RC: Self-caricature, "R. Crumb" and speech baloon: "Don't be fooled kids, I only did a two-pager."
[3–4] A Fantasy. w/RC, A. Kominsky, T[erry] Z[wigoff], H. Pekar.

4 ***American Splendor,*** No. 2 (1977), [60] pp. $1.15. ©H. Pekar. Art same as above. Material drawn by RC is as follows:

[3–6] The Harvey Pekar Name Story.
[41–45] Jivin' with Jack the Bellboy As He Goes About . . . Hustlin' Sides. Also, graphic commentary on RC by Pekar:
[46] Vignettes No. 1 (on Keep on Truckin' Orchestra). For details see 388.
[56–58] Ozzie Nelson's Open Letter to Crumb. For details see 389.

5 ***American Splendor,*** No. 3 (1978), [60] pp. $1.50. ©H. Pekar. Art by Budgett, Crumb, Dumm. Material drawn by RC is as follows:
[3–7] Standing Behind Old Jewish Ladies in Supermarket Lines. w/Pekar.
[43–48] Jack the Bellboy and Mr. Boats.
[56–58] Mr. Lopes' Gift. w/Pekar as boy.
[59] Rollins on Time.

6 ***American Splendor,*** No. 4 (1979), [60] pp. $2.00. ©H. Pekar. Art by Crumb, Gary Shamray, Michael Gilbert, Gary Dumm. Material drawn by RC is as follows:
[1] Cover: Crumb and Pekar tradings records.
[2] Visualize, Actualize, Realize. w/Pekar and Rollins.
[3–9] The Young Crumb Story. w/Pekar, Marty Pahls, Bob Armstrong.
[10–15] How I Quit Collecting Records and Put Out a Comic Book with the Money I Saved. w/Pekar.
[34–35] Ridin' the Dog. w/Pekar.
[36–37] Jack the Bellboy Meets Stewball.
[38–39] Walkin' and Talkin'. w/Pekar & Mr. Wright.
[40–43] Lunch with Carmella. w/Pekar.
[56–58] The Kissinger Letter. w/Pekar.

6a ***American Splendor,*** No. 5 (1980), [60] pp. $2.00. ©H. Pekar. Art by RC, Dumm, Budgett & Shamray.
[1] Cover: Pekar & old man in hospital corridor.
[2] Excerpt. Repr. from 44a:144.
[3–10] Freddy Visits for the Weekend.
[11] Vox Populi & Untitled.
[12] Hospital Fun & Hospital Fun No. 2. Repr. from 224a:28.
[60] Mr. Boats' Miracle Cure.

"Animal Town." According to Barrier (414:48) this was the orig. title of "Oggie and the Beanstalk" in *The Yum Yum Book* (266).

"Animal Town Comics." See Juvenilia, VI. A. (290).

7 ***Ant Farm Time Slice Press.*** Acc. to Hodgetts (453:40), RC published here in 1969 to 1970. **Note:** "Ant Farm" was founded by Chip Lord & Doug Michels in 1968 in S.F.; oriented toward architecture, design, environment & conceptual art.

Anthology of Slow Death. See 275.

Apex Treasury of Underground Comics. See 276. (**Note:** RC did cover.)

A. P. S. See Alternative Press Syndicate.

"Arcade". See VI. A., Juvenilia (303).

8 ***Arcade: The Comics Revue,*** No. 1 (Spring 1975), 52 pp. 8½ X 11"; $1.25. Ed. A. Spiegelman, B. Griffith; pub. Print Mint (Bob & Peggy Rita and D. Schenker). (Pages, size, eds & pub are same for all issues.)
1 Cover: Funny animals at amusement park.
3 Small self-caricature. (Different drwng for each issue on this page.)
22–23 Big Ass Topics. Seven drwngs. on theme of female backsides and a 4-panel strip: "Buddy's Bout with a Butt."

9 ***Arcade,*** 2 (Summer 1975). $1.25.

1 Cover: Alligator woman eating rabbit: "Yum."

3 Small self-caricature.

4 Letters to editor mentioning RC: Harvey Kurtzman, K. Tannenbaum.

5–9 Let's Talk Sense About This Here Modern America. w/ self, John Q. Public. By That Cranky Old Fuddy-Fuddy R. Crumb. Repr. 245a:18–19.

20–21 Illustrations for "Who Killed Lenny Bruce?" by Paul Krasner:

20 ¾-p. picture of Lenny: "So then the Chinese waiter said, 'Oh, well, you betta off.'"

21 Three small illos.

10 ***Arcade,*** 3 (Fall 1975). $1.25.

1 Cover: Bearded intellectual; city skyline at twilight; leaf fluttering down: "This to me is sheer poetry."

2 Ad for *The Yum Yum Book*; includes 2 self-portraits, then & now: RC in 1963, the virgin cartoonist . . .; RC today . . . cynical, worldly, jaded . . .

3 Small self-caricature.

4 Letters to ed. mentioning RC: Alfred Bergdoll, Herb Caen, Josh Copeland, Anna Pomaska, Joe Streich, Bruce Sweeney.

5–9 That's Life. (On black musician Tommy Grady.)

29–31 Illustrations for "Bop Bop Against That Curtain," by Charles Bukowski: p. 29, large illo of burlesque show, with inset por. of Bukowski; 2 small illos ea., pp. 30–31.

49 Ad by RC for Blue Goose & Yazoo Records.

11 ***Arcade,*** 4 (Winter 1975). $1.25.

1 Cover: Frosty the Snowman, about to throw bomb at tank symbolizing commercialized Christmas: "Here's one for the baby Jeezis."

3 Small self-caricature.

4 Letters to ed. mentioning RC: Roger Carrington, Denis Harrington, Bruce Sterling.

5–10 Frosty the Snowman and His Friends. w/ Stoopid Jerk & Tuffy. Two 8-panel strips per page, each with same title; 12 strips in all—but only one continued story. Possibly published earlier as a serialized story.

12 ***Arcade,*** 5 (Spring 1976). $1.50.

3 Small self-caricature.

4 Letters to ed. mentioning RC: Steve Anker, D. D. Drakely.

5–8 Crybaby Beanhead in Crybaby's Blues. Based in part on drwngs in *Sketchbook*, 268:135–6, 155, 163, 166.

13 ***Arcade,*** 6 (Summer 1976). $1.50.

1 Cover: Jippo & Boopsy, the "Bearzie Wearzies," smoking a joint and drinking booze.

3 Small self-caricature.

4 Letters to ed. mentioning RC: Joseph W. Augustyn, Jay Kennedy, H. Mandel, Mike Donoho, and the "Yiz Kid."

5–11 Those Cute Little Bearzie Wearzies in "Ain't It Nice?" w/ Jippo & Boopsy.

14 ***Arcade,*** 7 (Fall 1976). $1.50.

3 Small self-caricature.

4 Letters to ed. mentioning RC: Steve Fisk, William J. Mason.

17–24 Drawings from My Sketchbook. Drawings from these pp. appeared in published *Sketchbook* as follows: p. 17, 268:79, 89; p. 18, 268:60, 78, 79; p. 19, 268:20, 28, 152, 95 [also repr. 49:142]; p. 20, top: not in *Sketchbook* as pub., p. 20, middle & bottom: 268:10, 53, 112; p. 21, 268:38, 58, 59; p. 22, 268:77, 81, 169, 186; p. 23, 268:65, 74, 75; and p. 24, 268:102, 104.

15 ***Art and Artists,*** Vol. 4, No. 9 (December 1969). Ed. Charles Spencer. Pub. monthly in London.

Cover: with S. Clay Wilson; cover is full of pirates, difficult to discern RC's hand, except for title & date at top, which is clearly Crumb art. The title is rendered as *Art 'n' Artists.* (**Note:** An article inside by Zack mentions RC; see 502.)

16** ***Artistic Comics. (March 1973), [68] pp. 75¢. ©R. Crumb. Golden Gate.

[1] Cover: Expressionist city scene. Photo upper right: R. Crumb the Sensitive Artist (Love and Kisses). At bottom of page: A Special Issue Made Up Entirely of Exerpts [*sic*] from the Secret Sketchbook of R. Crumb! [Evidently based on material from 1971–72 sketchbooks.]

[2] About the Artist, by Elton Fiscus-Powell. (Parody of art criticism by RC.)

Selected contents:

[3] "You Can Read It—I Can't" Comix Presents the Dismal World of R. Crumb.

[4] "Willie the Wop"; Hank E. Panky; Chuck the Duck sez "Life is mostly hard work."

[7] Daddy Robert. Self.

[9] Sex Object 134, 360. Repr. 124:59. Also, Fuzzy the Bunny.

[10] Casual Fashions of 1990.

[18] As my father once said, "Life is mostly hard work."—R. Crumb.

[19] "Deeks" Dog and "Patsy" the Pup; Moran and Mack in Two Black Crows.

[21] "Cosmos"; "Shag" Shaeffer and Heavy Harry.

[22] Rodney the Rabbit; Harry Hare; Barby the Bunny; "Squeek" the Rabbit. This page appeared earlier in 160:13.

[24] Mr. Snoid in "On Top".

[27] Goose character: "Gee I hope that deal comes through!"

[29] Entire page repr. 124:58.

[30] Yetti does a frogstand on the Johnny Carson show. (Drawing also appears in 124:59.)

[31] Sex goddesses and fertility symbols. (Central figure repr. 488:20.)

[35] Portraits of T[erry] Z[wigoff] & girl, probably Dana.

[37] The Divided Self. (RC)

[38] 5 sketches, incl. "Desert Island Blues". Entire page appeared earlier: 160:2.

[44] Urban Man

[46] And then there are times when . . . ½-p. strip featuring self.

[47] Character "Hubcaps"

[50] Mr. N.; Angel McNegro.

[53] Eight self-caricatures, incl.: R. Krumb, Kid Kartoonist; Boy Genius; Angry Young Man; Urban Sophisticate; Bitter Old Fogey.

[57] Full p. of sketches also appeared in 160:8.

[59] "I Want!" Strip w. Savannah Foomo & Harry Krishna, Jr.

[60] Drawing of man blowing top, sim. to cover of 55; from 177:18.

[62] Several self-caricatures, incl.: R. Crumb, His Own Natural Lovable (Hateful) Self.

[63] Entire page of sketches repr. 412:100; sketch at bottom of Mr. N. & F. Foont is basis for cover drawing for 215.

[65] Null 'n' Void. (Strip.)

[67] Full-p. drawing of girl: Big Legs.

[68] Full back cover: The Artist and His Muse.

Art 'n' Artists. See *Art and Artists.*

Artsy Fartsy Funnies. Book on u-g. comix, has RC reprints; see 484.

16a ***Aura,*** No. 2, (1977), 36 pp. Large tabloid published in Helsinki.

22–23 Article on RC; material from *Mr. N.* 2 & elsewhere trans. into Finnish.

36 Repr. (trans.) several pp. of "Treasure Island Days" (304a) & 2 pp. of 245:8–12.

Bay Guardian. See *San Francisco Bay Guardian.*

17 ***Berkeley Barb,*** (Oct. 11–18, 1968). Owner and editor, Max Scherr.
12 All Asshole Comics. Notes this is repr. from *Helix*; but appeared orig. 43:13.
12 Where the Action Isn't. From 81:13.

18 ***Berkeley Barb,*** 8/5 (Jan. 31–Feb. 7, 1969).
Cover: Repr. of panel 2, p. 4 of "Whiteman" strip in *Zap* 1, with some added material. The cover is repr. in 443:199.

19 ***Berkeley Barb,*** 18/2 (July 13–19, 1973).
Cover: Reprint of panel from "R. Crumb versus the Sisterhood" (34:18–27).
19 Article by Geerdes on RC; see 440.
Note: *BB* was not searched systematically; possibly RC contributed orig. material here, as implied by Hodgetts (453:40). [1st issue of *BB* was Aug. 13, 1965; last, July 3, 1980.]

20 ***Berkeley Tribe,*** Vol. 1, No. 18 (Nov. 7–13, 1969), 32 pp. Pub. by "Red Mountain Tribe," Berkeley. Eds. include "Sgt. Pepper," Marsha Haines, Steve Shames, Gentle Waters.
32 The End Funnies. From 90:5. **Note:** Only a few issues of *BT* were searched on microfilm; RC possibly contributed orig. material, acc. to Hodgetts (453:40).

21 Best Buy:** ***R. Crumb's Best Buy Comics (Feb. 1979), [36] pp. $1.00. ©R. Crumb. Apex Novelties.
[1] Cover: Man reading *Best Buy Comics* walks over "loser" reading *Brand X Comics.*
[2] 6-panel, untitled strip: Man watching TV, appalled by violence, sinks back into chair, gradually disappears. Appeared orig. in separate panels in 48:42, 44, 46, 48, 50, 52.
[3–6] R. Crumb's Modern Dance Workshop. ©1977 by R. Crumb in His Bourgeois Decadent Period. From 46:28–31.
[7–10] R. Crumb on Assignment for the CoEvolution Quarterly goes to the Space Day Symposium (or whatever the hell it was called). From 47:48–51.
[11–14] The Goose and the Gander Were Talking One Night. From 48:100–103.
[15–19] The Nerds. w/ Jake & Phil. From 49:39–43.
[20–23] Kansas City Frank Melrose in "Pass the Jug." From 50:134–37.
[24] And, hey, how about These Kids Today. From 52:156.
[24] R. Crumb's Patricia Pig. From 52:156.
[25] Little Joe in "Morbid Preoccupations." From 51:81.
[26] R. Crumb's Modern Dance Workshop in "A Purely Esthetic Exercize [*sic*]." w/ RC & Wendy. From 51:61.
[26] 3-panel strip: Those Little Bears We Love So Much. w/ Jippo & Boopsy. From 51:61.
[27] "The Final Solution": Read It 'n' Weep! w/ Pres. Carter. From 51:14.
[28] R. Crumb's Mr. Nostalgia. From 51:66.
[29] It's a Hup Ho World. From 52:71.
[29] Bob's Plain-Talk Funnies presents Professor Wanowsky—on Welfare. From 52:71.
[30] Kiwi.
[30] R. Crumb Presents Happy Hour Comics.
[31–32] Maybe We'll End Like This . . . From 52:38–39.
[33–36] Aline 'n' Bob Go to the Whole Earth Jamboree. w/ Wavy Gravy, J. Baldwin, others. Strip commissioned by *CoEvolution Quarterly,* but rejected by them—probably because drawn with Aline Kominsky. However, part of one panel from p.[35] appeared on inside front cover of *CQ,* 20 (see 51).

Best of Bijou Funnies. Anthology; RC did cover. See 277.

Best of the Rip Off Press. Anthology; see 278.

22** ***Big Ass Comics, [No. 1] (June 1969), [28] pp. 50¢. ©R. Crumb. Rip Off Press.
[1] Cover: Eggs Ackley with four vulture demonesses. At top of cover: Weird Sex Fantasies with the Behind in Mind . . . Below title: An Anal-Oedipal Production.

[2] Full-p. drwng: Like to ride? Then climb aboard the Big Ass. Repr. 278:127.
[3–17] Eggs Ackley Among the Vulture Demonesses.
[18–21] Dale Steinberger, The Jewish Cowgirl. w/ Jockey Boy & Gloria Nord. Repr. 267:48–51.
[22] Big Baby, The Infant Terrible. Repr. 267:35.
[23–25] All Meat Comics. Repr. 280:7–9 & 278:97.
[26] Mrs. Quiver, She Shivers and Shakes Just Like Jelly on a Plate. w/ The Jolly Jelly Boys.
[27] R. Crumb Presents Artsy Fartsy. w/ Asper Oggus.
[28] Full-p. "ad": Don't Be a Straggler! Step on the gas!! Lecher self go! Get behind the Big Ass.

*23 ***Big Ass Comics,*** No. 2 (August 1971), [28] pp. 50¢. ©R. Crumb. Rip Off Press.
[1] Cover: Eggs Ackley on top of pile of vulture demonesses, with inset portraits of Sally Blubberbutt, "Eggs" Ackley & Ruth Shwartz [*sic*]. Signed: Drawn in bed by R. Crumb. At top of cover: Little Guys Fight It Out with Big Women!
[2] One-page strip: Underground Cartoonist and Folk Hero R. Crumb: Folks, I'm going to speak plain; the fact of the matter is, I know they're trying to get me because I bring you the truth! Repr. 278:10.
[3–15] It's That Fresh Kid from Cleveland Eggs Ackley in Eggs Escapes. w/ Queen of the Vulture Demonesses.
[16–21] A Gurl. w/ Ruth Schwartz. Repr. 267:76–81.
[22–23] Anal Antics. w/ Mr. Snoid. By R. "What-Does-It-All-Mean?" Crumb. Repr. 267:152–3.
[24] One-page strip: And now, a word to you feminist women, from that ol' Male-Chauvinist Pig R. Crumb Himself. Repr. 278:20 & 276:61.
[25–28] Sally Blubberbutt. w/ Bix & friend. Repr. 267:82–85.

24 ***Bijou Funnies,*** No. 1 (1968), [36] pp. 7 X 10"; 50¢. Ed. Jay Lynch. Bijou Pub. Empire. **Note:** Lynch was ed. of all *Bijou*s; pub. did not stay same; No. 1 was not repr. by Krupp, as were others; for detailed info on first editions & reprintings of *Bijou*s see Loudin & Sidebottom, 472:33–34; covers of all are repr. 277:160.
[2] Large group photo: RC, Williamson, Lynch, Kinney.
[15] Joey Tissue and the Dummies. Repr. 277:32.
[15] Mr. Spif. Repr. 277:32.
[16–17] Neato Keeno Time. w/ Forky O'Donnell, Pam Goodvibes, Pete the Teenage Prick. Repr. 219:96–97 & 277:54–55.
[22] The Big Little Boy. (Like RC as a child, with mom.) Repr. 277:136.
[22] Bo Bo Bolinski: He's a Clown. Repr. 277:136.
[30] Here They Are! Puppets of your favorite cartoon characters! ("Cutouts" of Mr. N. & A. McSpade.) Repr. 28:27; 277:141.
[35] "Heh heh". (Full-p. picture of man in chair.) Repr. 219:108; 277:3 & 14.

25 ***Bijou,*** 2 (1969), [36] pp. 6¾ X 8¾"; 50¢. Pub. Bijou; distr. Print Mint; repr. Krupp, Nov. 1972.
[12] Itzy and Bitzy in "Cause and Effect." (30 panels) From 233:5; 249:8.
[13] Mr. Natural Encounters Flakey Foont. (20 panels) From 233:4; 250:9.
[13] Flakey Foont Encounters Fatback. (10 panels) From 233:4; 250:27.
[13] Eggs Ackley: This Kid's a Scream. (5 panels) From 233:4; 71:17; 250:9.
[36] Back cover, first edition: "Ad" for musical: "The Flower Children on Broadway," starring those sweethearts of the Now Generation, Rusty Gutts and Asper Oggus; featuring sensational new comedy team! Picklepuss Pnakov and Coolidge Tanino.
Back cover, later printings: Reprinted panel blown to full page: "You Guys Know That When You Get Right Down to It You're Both Just A Couple of Dummies." This is 8th panel of strip "Joey Tissue and the Dummies," from 27:33 (repr. 277:107).

26 ***Bijou,*** 3 (1969), [36] pp. 6¾ X 9¾"; 50¢. Pub. Bijou; distr. Print Mint; repr. Krupp, Sept. 1972.
[30–31] O-So-Kleen Comics: "Comics for the Clean of Heart." w/ Bob Kleen. From 173:19–20; excerpt in 437:122.
Note: in Krupp reprint, ad for "River Blues" (see 357) appears on p. [35].

27 ***Bijou,*** 4 (1970), [36] pp. 6¾ X 8¾"; 50¢. Pub. Bijou; distr. Print Mint; repr. Krupp, Feb. 1972.
[1] Cover: Pro Junior and Honeybunch battle the sinister forces of Mr. Man.
[9] Mr. Natural The Zen Master. From 231:14.
[11–15] His moral terpitude [*sic*] is above reproach! He will not be deceived, duped, or bought! Who is it? Why, its . . . Pro Junior. w/ Honeybunch & Mr. Man.
[33] Joey Tissue and the Dummies. w/ Barby. Repr. 277:107; 8th panel used as back cover in Krupp repr. of *Bijou,* No. 2.

28 ***Bijou,*** 5 (1970), [36] pp. 6¾ X 8¾"; 50¢. First & later printings by Krupp (located in Milwaukee at this time).
[27] Puppets of Mr. N. & A. McSpade. Repr. from 24:30. Repr. 277:141.

29 ***Bijou,*** 6 (1971), [36] pp. 6¾ X 8¾"; 50¢. Pub. Krupp.
[1] Cover: Girl & bearded male sitting at table & drinking coffee; she: "Yeah, well the proof is in the pudding, Buster!" He: "I . . . I . . . guess I just don't . . . er . . . *didn't* have enough respect for women . . . I'll do my best to be more conscious of my chauvinism in the future . . . I promise I will."
[3–8] Pro Junior. (Pro Junior, our welfare's been cut again!!!) w/ Honeybunch & Sally Blubberbutt. By "Mr. Keep on Truckin'" Crumb. Repr. 277:100–105.
[24] The Bijou Funnies crowd attends the elaborate cocktail party in honor of Peter Max at Hef's Pad, featuring Joey Tissue as "Hef." w/ Mr. N. Jam (w/ Jay Lynch and Skip Williamson). Repr. 277:151.

30 ***Bijou,*** 7 (April 1972), [36] pp. 6¾ X 8¾"; 50¢. Pub. Krupp.
[2] Full-page drwng: "Hostess Twinkies!" "Ow!" (Man pinching bopper's tit.)

31 ***Bijou,*** 8 (1973), [36] pp. 7⅛ X 10¼"; 75¢. Pub. Krupp. Full color; humor issue: cartoonists parody each other's u-g. strips; cover by Kurtzman.
[18–21] Pard 'n' Nat. By Arzy Crumbzy, 1972. (Parody of Jazey Lynch.)
Note: parody of RC by Williamson appears on pp. [9–11]; see 395.

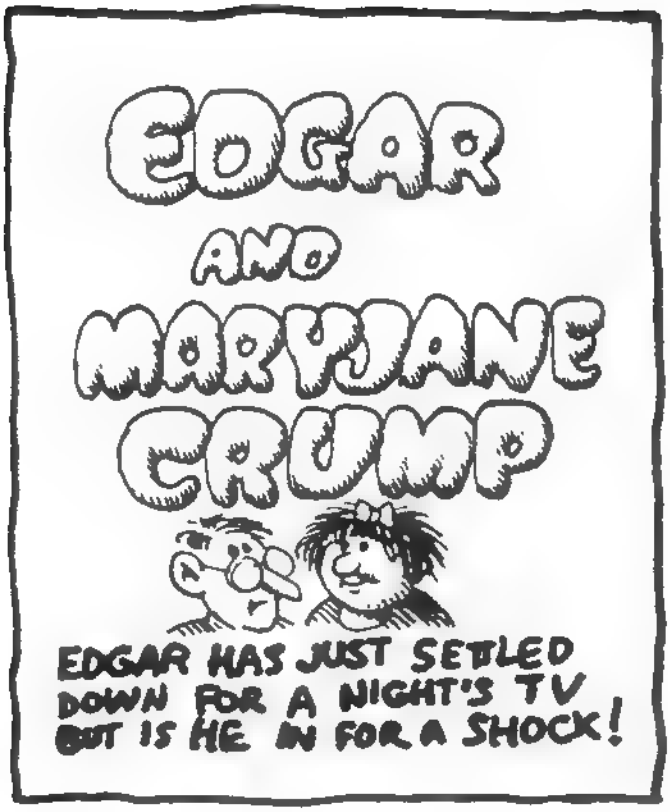
Bit Comics. Listed by Alessandrini (412:119) as a periodical to which RC contributed. Doubtless what was meant was *2 Bit Comics* (see 215).

32 ***Bizarre Sex,*** No. 5 (October 1976), [36] pp. 8½ X 11"; $1.00. Ed. & pub. Denis Kitchen (Krupp).
[13–16] Josephine the Cross-Eyed Quadroon in Shakin' the Afri-Can. w/ Gina Giannini.

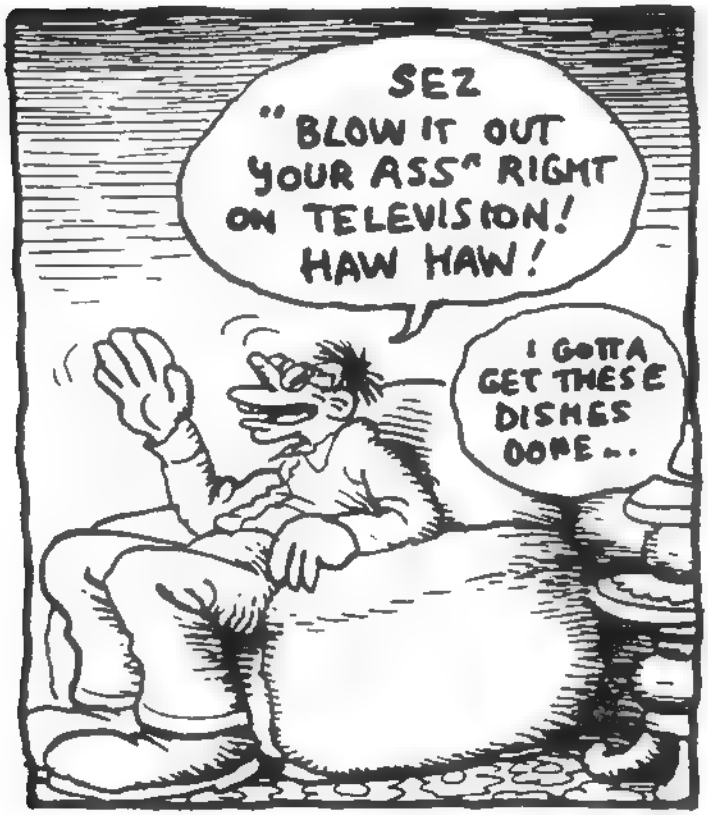
33 ***Bizarre Sex,*** No. 8 (1980), [36] pp. 7 X 10"; $1.25. Ed. & pub. Denis Kitchen (Krupp).
[1] Cover: Oldish man "riding horsie" on a young, strong, red-haired teenage girl with braids.

34** ***Black and White Comics, (1973), [28] pp. 50¢. ©R. Crumb. Apex.
[1] Cover: Flying saucer visits city street; variety of people, incl. Mr. Snoid in sewer; inset portraits of following characters along left side of cover: Will Shade, Ishman Bracey, Crazy Ed, Erton Snoody, Bill the Pill. (Snoody and Crazy Ed do not appear in book.)
[2–5] Squirrely the Squirrel. w/ Farnsworth the Fox. Repr. 267:121–4; 489:86–91.
[6–9] Namby Pamby and Her Friends. w/ Stoopid Jerk, Booboo & Billy Love.
[10–11] Patricia Pig in "Patricia Goes Shopping." w/ Suzy.
[12–13] Bill the Pill.
[14–17] Big Fine Legs, featuring Mr. Snoid. Repr. 267:148–151.
[18–27] R. Crumb versus the Sisterhood. w/ Big Kate. Repr. 267:86–95.
[28] The Experimental Workshop Presents Will Shade & Ishman Bracey in "Those Goddam Blues." (Not in full color; red, black & white only.)

35 ***Bogeyman,*** No. 2 (1969), [32] pp. 6½ X 8½"; 50¢. Ed. Rory Hayes; pub. Arlington (S.F. Comic Book Co.). Down left side of cover: Tales or Terror.


EDGAR
AND
MARYJANE
CRUMP
EDGAR HAS JUST SETTLED DOWN FOR A NIGHT'S TV BUT IS HE IN FOR A SHOCK!

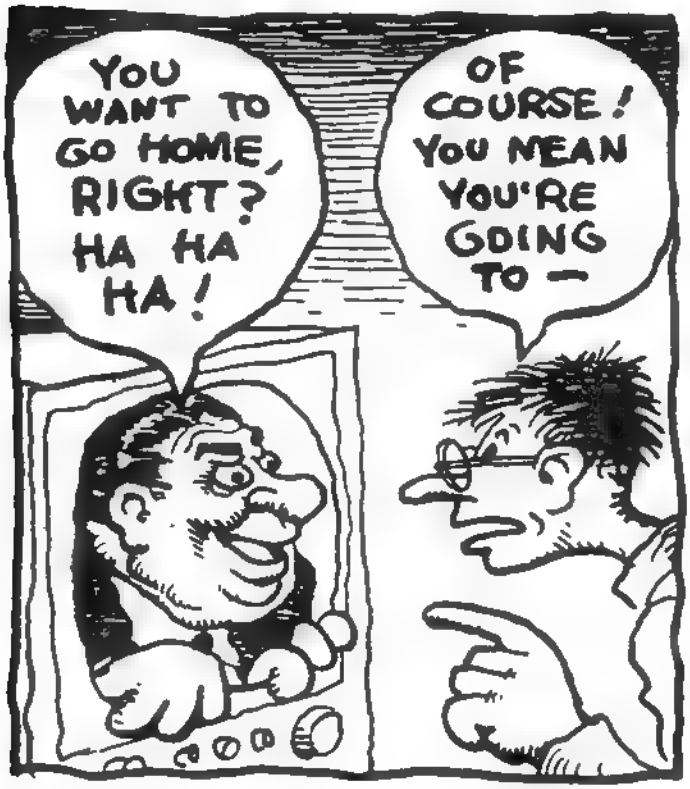
HAW HAW
HEY SWEET STUFF! COME IN HERE AND GET A LOAD O' THIS GUY!


SEZ "BLOW IT OUT YOUR ASS" RIGHT ON TELEVISION! HAW HAW!
I GOTTA GET THESE DISHES DONE...

AND NOW IT'S TIME FOR THE EDGAR CRUMP SHOW!!
WHAT TH—
HEY HUN!
FIX TH' BUSTED LEG ON THIS ELECTRIC FRYIN' PAN?

EVENIN' MR. CRUMP! CHEESIS K. REIST IS TH' NAME! AND TO-NIGHT, IT'S YOUR TURN TO BE ON! HA HA HA!
HEY MARY-JANE! THERE'S A GUY TALKIN' TO ME ON TELEVISION!

IN ANSWER TO YOUR REQUEST, WE'VE PICKED YOU OUT OF MILLIONS OF VIEWERS TO BE OUR GUEST OF HONOR TONIGHT!
ME? WUT IS THIS?

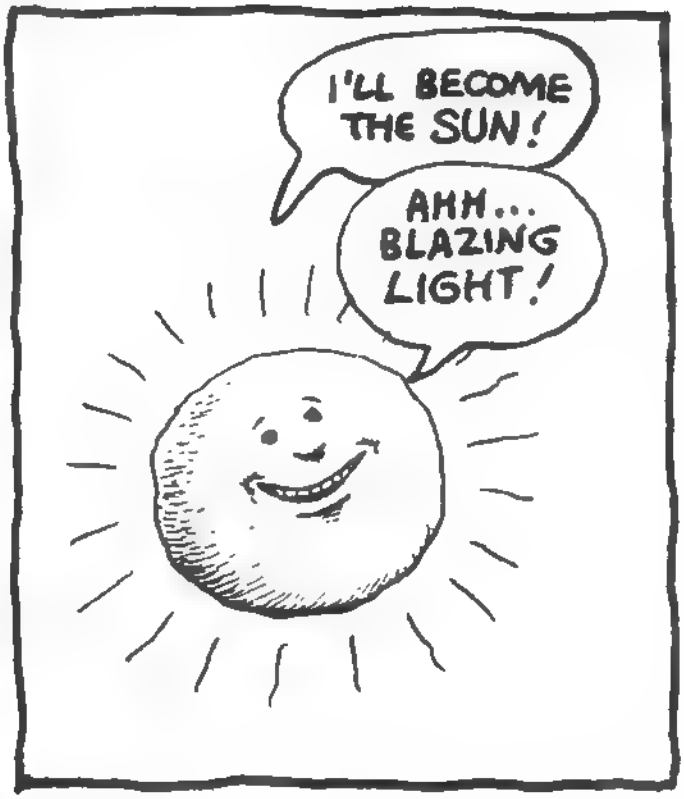

YOU WANT TO GO HOME, RIGHT? HA HA HA!
OF COURSE! YOU MEAN YOU'RE GOING TO —

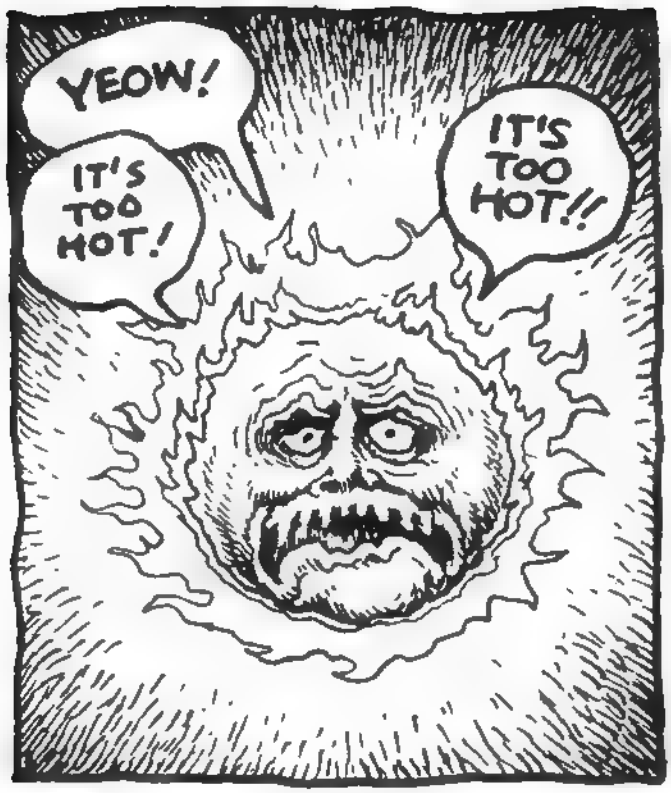
HA HA HA HA HA HA HA HA

FLASH

NOTHINGNESS! IT'S COLD! IT'S DEAD
IS THIS HOME?
AM I DEAD?
HELP!

I WANT LIGHT!
LET THERE BE LIGHT!

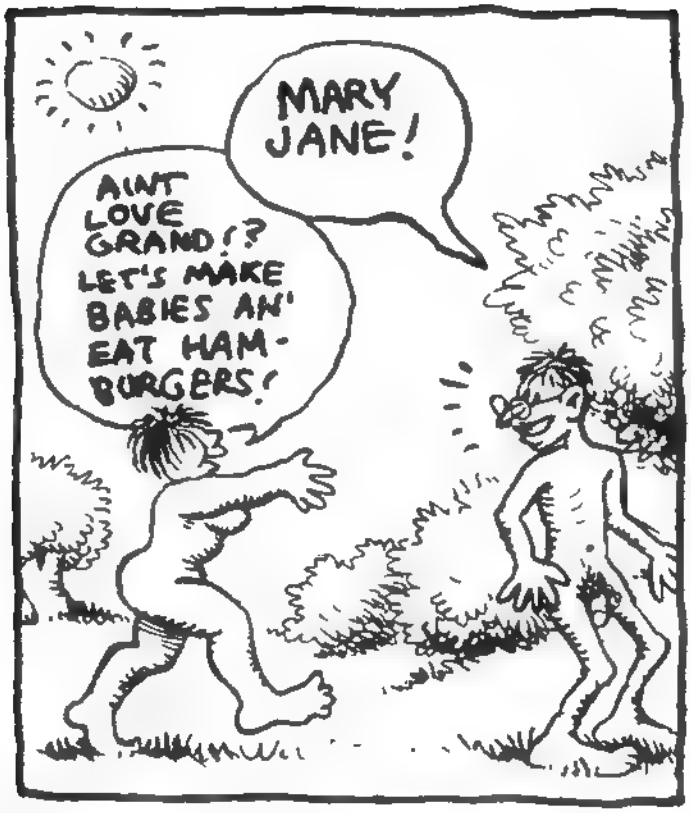

I'LL BECOME THE SUN!
AHH... BLAZING LIGHT!


YEOW!
IT'S TOO HOT!
IT'S TOO HOT!!

I'LL BE THE COOL GREEN EARTH! AHH... THIS'S WHERE IT'S AT!!

WOW...I WANNA WALK AROUND DOWN THERE! I'LL BE A PART OF THAT SCENE!

YEAH! THIS IS THE GREATEST! NOW ALL I NEED IS SOME ONE TO SHARE IT WITH... SOME-ONE BEAUTIFUL AND SWEET AN-
HEY EDGAR!


MARY JANE!
AINT LOVE GRAND!? LET'S MAKE BABIES AN' EAT HAM-BURGERS!

IS THIS HOME?
HEY HUN! I WANNA WATCH "STOLEN MOMENTS"!

LET'S WATCH MRS. YAHOOTIE'S VEGETABLE WAGON... I WANNA SEE IF SHE EVER GOT HOME!
I'LL SETTLE IT.. WE'LL WATCH MR. NATURAL!

YOU'RE DREAMIN' THIS WHOLE THING UP, EDGAR, BABY! HA HA HA HA
YEAH... SO THE JOKE'S ON ME!
HEY, I WANNA-

[18] Nuts Boy: He Belongs Locked Up in a Crazy House. A Chronicle of Modern Times by R. Grubb.
[31] Ad for S.F. Comic Book Co., with small drawings by RC.

Boing: The Magazine That Flips You Out. Unused cover drawings; see 241:4.

"Brombo the Panda." See Juvenilia, VI.A. (294).

36 *Candid Press.* Tabloid sensation newspaper. 11 X 15"; 35¢. Pub. until middle 1970's by Novel Books, Inc., 2715 N. Pulaski Rd., Chicago. Reprints by RC appeared here 1968–72, as well as occasional references to RC in articles, 1970–72. Newspaper changed from weekly to monthly around spring of 1972. Original material by RC appeared 1971–72: (1) Illo of lumberjack for serialized pornographic novel, *Roll Me Over*, by Israel Krupp (pseud.); illo used as logo. (2) Material from sketchbooks of 1970–71; the material was photocopied, and then used over a period of several months to "fill holes" in pages. Some of the material also appeared in *December* (see 60a). [Above info from Marty Pahls, RC's brother-in-law, letter to me of 4/22/80; Pahls worked for *CP* in early 1970's.]

Information below is from George Erling, letter to me of 5/7/80.

CP, 13/10 (Sep. 5, 1971).
7 Tommy Toilet. (Full p.) From 141:28.
8 Illo for "Roll Me Over," by I. Krupp.

CP, 1/4 (July 1972). Illos for "Snatch," by I. Krupp, from sketchbook:
22 Girl sitting on chair (logo).
23 Guy with big nose.
24 & 25 Sketches of Mr. N. & F. Foont.

CP, 1/6 (Sep. 1972). Illos for "Snatch," by I. Krupp, from sketchbook:
22 Girl sitting on chair (logo).
23 Large drwng of cowboy riding on weird box with wheels.
24 Preliminary sketches for "Anal Antics" (see 23:22).
25 Big girl in tight dress.

Other issues of *CP* containing RC material: Apr. 2, Apr. 9, Apr. 23, Apr. 30, May 7, and Aug.—all 1972. (This list obviously not complete.)

37 Carload: *R. Crumb's Carload o' Comics: Special Abridged Comic-Book Edition—in Color (1976), [20] pp. An insert in *Cheri*, 1/5 (Dec. 1976). Preview edition of book of same title (see 267). This insert has been distributed & sold separately for $1.00. The colorist is not identified. Pub. by Bélier, N.Y.

[1] Cover: Same as book.
[3–4] Anal Antics. Book, 152–153.
[5–14] R. Crumb versus the Sisterhood. Book, 86–95.
[15–18] Big Fine Legs. Book, 148–51.
[19] Ad for book (no orig. art.).
[20] Back cover: Same as book.

"Cat Life." See Juvenilia, VI.A. (304).

38 *Cavalier* (1968). Ed. Douglas Allen; cartoon ed. Mike Thaler. "The Adventures of Fritz" serialized throughout 1968 as indicated below. (Have not seen; info from Barrier, 414:43.) Later appears as "Fritz the Cat in 'Fritz Bugs Out'" in *Fritz the Cat* (see 261:8–29) and in *The Complete Fritz the Cat* (see 265:29–50). (Drawn in 1965.)

date & pp.	pp. in *Fritz*	pp. in *Complete Fritz*
Feb., 96–97	8– 9	29–30
Mar., 90–92	10–12	31–33
Apr., 90–91	13–14	34–35
May, 90–91	15–16	36–37

date & pp.	pp. in *Fritz*	pp. in *Complete Fritz*
Jun., 90-92	17-19	38-40
Jul., 61-62	20-21	41-42
Aug., 89-91	22-24	43-45
Sep., 89-91	25-27	46-48
Oct., 61-62	28-29	49-50

Note: a letter from RC to editor Allen may have been pub. early in 1968; the letter is quoted in Acton (see 406). Prior to 1968 several "Fritz" strips were pub. in *Cavalier*; exact info not available; have not been able to search. RC gives conflicting info about this in interviews, as in 409:25 and 189:8. In former he gives 1965 as earliest appearance in *Cav.*; in latter, 1967. While in *Complete Fritz* (265) it is noted that material from *Cavalier* in 1966 & 1967 is reprinted. In any case, the strip "Fritz Comes on Strong" evidently appeared at some point in *Cavalier*—first pub. in *Help!* (see 134:13-14) & repr. in *Head Comix* (260:37-38) and *Complete Fritz* (265:24-25). Perhaps also some of the strips at 265:67, 75, 76, 104. In a letter to me, Oct. 13, 1980, RC recalls that his first appearance in *Cavalier*—"must've been in late '67 or early '68"—was with "Stoned" (repr. 260:33-36).

39 *Changes,* No. 3 (April 1969), 48 pp. 8½ X 11"; 75¢. Magazine. Ed., Donald Hamrick; pub. Harbinger University Press, Oakland.

47 Inside back cover, in color: "Twas Ever Thus," says Mr. Natural. (Mr. N. sitting on tractor, with left index finger pointing up.) Repr. as poster, available from Krupp (see 339).

40 *Changes,* No. 88 (June 1974), Tabloid. Ed., Susan Graham, New York.

Cover: Drawing of Keep on Truckin' Orchestra in blue, black, white. (Same as that on button; see 330.)

9-11 Interview of RC by Suares (see 496), with reprints of strips and record cover (see 358), and photo of RC by Sy Johnson.

41 *Cheri,* Vol. 1, No. 5 (December 1976). Has 20-p. insert pub. by Bélier, *R. Crumb's Carload o' Comics.* (See 37.)

42 *Chicago Mirror,* Vol. 1, No. 3 (Spring 1968). 8½ X 11"; 25¢. Eds., Lynch, Williamson & Spiegelman; pub. Mirror Publishing Empire (forerunner of Bijou).

Rosenkranz (484:64) lists RC as contributor, but D. Kitchen writes (April 10, 1980) that only RC material is 4-panel excerpt from *Zap,* 1 on inside front cover.

Only other *CM*'s appeared in Autumn '67 (No. 1) and Winter '67 (No. 2). The cover of No. 1, by Peter Green, depicts "Bob's First Trip." (Repr. 484:44.)

43 *Chicago Seed,* Vol. 3, No. 1 (1968 [about July]). U-g. newspaper. "Biweekly." Seed Publishing, Inc., 837 N. Lasalle St., Chicago. Ed. staff includes Abe Peck & Al Rosenfeld.

13 All Asshole Comics, with Mister Snoid. & w/ A. McSpade. By Ofay-Asshole Cartoonist R. Crumb, Chicago Land, Summer '68. Repr. 17:12.

Note: RC also contributed to following issues of *Seed* (and probably others): Vol. 4 (1970), Nos. 8 & 9; and Vol. 9 (1973), No. 2 (cover). The cover is a reprint; probably the other contributions are also.

"Chuck and Bob." See Juvenilia, VI.A. (292).

44 *Cleveland Magazine,* 1/4 (July 1972). Still published; current address: 1632 Keith Bldg., Cleveland, 44105.

54 Self-portrait, about ⅓ page: R. Crumb, drawn by his own Illustrious Self. (Drawn esp. for friend Gary Griffith, author of articles on RC, pp. 54-57; see 449.)

44a *Cleveland Magazine,* 9/7 (July 1980).

144 "Excerpt". One-page story written by Pekar & drawn by RC; repr. 6a:2.

45 ***Cleveland Plain Dealer*** (1964). Sometime during 1964 RC illustrated an article by John Gibbons in *CPD*, on autos of the 1950's. (Info from M. Pahls, 4/22/80.) Probably similar to RC's "Heap Years of the Auto—1946–59" (see 189:17–19).

46 ***CoEvolution Quarterly,*** No. 14 (Summer [June 21] 1977), 144 pp. Ed. Stewart Brand; pub. Whole Earth Catalog (or Point, a California non-profit corp.), Box 428, Sausalito, 94965. Editorial note, p. 2: "Henceforth *The CQ* will be honored by a regular feature from Crumb."

Cover (wraparound): Ballet dancers sowing seeds, hoeing, raking & also dancing in a plowed field.

28–31 R. Crumb's Modern Dance Workshop. Repr. 21:3–6.

47 ***CQ,*** 15 (Fall [Sept. 21] 1977), 144 pp.

48–51 R. Crumb on Assignment for the CoEvolution Quarterly Goes to the . . . Space Day Symposium (or whatever the Hell It Was Called). Repr. 21:7–10.

55 Drawing: "My eyes are opened and I am delivered out of darkness!!!" Illo for article, "Voluntary Simplicity: Follow-up and Comment," 52–55—following humorous comment by Edward Abbey.

142 Small illo above note, "*CQ* finances—the whole picture." (Figure of businessman speaking of "merchandizing clout" and "chart action.")

48 ***CQ,*** 16 (Winter [Dec. 21] 1977/78), 152 pp.

38 Full-p. illo for "Four Arguments for the Elimination of Television," by Jerry Mander, pp. 38–52. (Shows TV watcher's brain being softened.)

41 Repr. of panel from "Mr. N. Goes to a Meeting of the Minds"; see 218:12 (1st pan.).

42 . . . Six panels of man watching violence on TV, pp. 42, 44, 46, 48, 50, 52; repr. 21:2.

83 Review of *Cult. Corresp.*, No. 5, by L. L., briefly quotes RC (see 60:55).

100–103 The Goose and the Gander Were Talking One Night. Repr. 21:11–14.

49 ***CQ,*** 17 (Spring [Mar. 21] 1978), 144 pp.

39–43 The Nerds. w/ Jake & Phil. T.M.©1978 R. Crumb. Repr. 21:15–19.

142 Note by Susan Goodrick on RC with photo of Aline K. (see 446).

50 ***CQ,*** 18 (Summer 1978), 144 pp.

134–137 Kansas City Frank Melrose in "Pass the Jug." Repr. 21:20–23.

140 Illo for business page of *CQ*: Self in Buck Rogers space suit with ray gun: "Don't Move."

143 Note on RC by Goodrick with 2 small illos from 256:42–44 (see 447).

51 ***CQ,*** 20 (Winter 1978), 144 pp.

Inside front cover: part of one panel from "Aline and Bob Go to the Whole Earth Jamboree"—pub. in full in *Best Buy Comics* (see 21:35).

14 "The Final Solution": Read It and Weep. Repr. 21:27. w/ Pres. Carter.

61 R. Crumb's Modern Dance Workshop in "A Purely Aesthetic Exercize [*sic*]." Repr. 21:26.

61 3-panel strip: Those Cute Little Bears We Love So Much. w/ Jippo & Boopsy. Repr. 21:26.

66 R. Crumb's Mr. Nostalgia. Repr. 21:28.

81 Little Joe in "Morbid Preoccupations." Repr. 21:25.

97 Brief ref. to RC in article by Stewart Brand, "Battle over the Whole Earth Jamboree," 90–97.

Note: RC did not contribute to *CQ*, No. 19, a special poetry issue; however, a brief note on p. 144 by Anne Herbert refers to RC (see 451).

52 ***CQ,*** 21 (Spring 1979), 160 pp.

38–39 Maybe We'll End Like This. Repr. 21:31–32.

71 It's a Hup Ho World. Repr. 21:29.

71 Bob's Plain-Talk Funnies presents Professor Wanowsky on Welfare. Repr. 21:29.

80–81 R. Crumb. (Reply to *CQ* inquiry, which magazines do you regularly read; replies by 63 persons are summarized in section, "Used Magazines," pp. 73–110.)

156 And, Hey, How About These Kids Today. Repr. 21:24.
156 R. Crumb's Patricia Pig: Searching for the Ultimate Shopping Mall. Repr. 21:24.

53 ***CQ,*** 22 (Summer 1979), 144 pp.
31 Drawing of tree on rural road.
78–81 Those Dharma Bhums. w/ Jaf & Suzette. Repr. 207:22–25 (see note there).
81 The Worry Worts. Repr. 207:25.

54 ***CQ,*** 23 (Fall 1979), 144 pp.
21–24 A Short History of America. Repr. as "R. Crumb's History of America," 115:14–15; also 207:21.

55 ***CQ,*** 24 (Winter 1979–80), 144 pp.
Cover: Black, white, yellow: In frame are depicted variety of factory products; in central panel is a worker with swastika eyes blowing his top, similar to 1971 drawing of capitalist doing same (see 177:19 & 16:60; also, repr. *CQ*, 25, p. 142). Front & back covers are meant to illustrate Antler's long poem, "Factory," pp. 4–17.
136–139 . . . and now those cute, adorable little Bearzy Wearzies. w/ Jippo & Boopsy. Repr. 207:13–16.
144 Letter objecting to RC cover by ass't ed. Anne Herbert: "I think the cover of this issue of the *CQ* is immoral because . . ." and "Editor's lame reply," by S[tewart] B[rand]. (These letters repr. in *CQ*, 25, p. 139.)
Back Cover: Black, white, yellow: orderly collage of factory parts and people (very difficult to recognize as RC's work).

56 ***CQ,*** 25 (Spring 1980), 144 pp.
128–131 Typical victim of sensory overload, I must . . . Bop It Out. w/ Too Loose La Drek, Vicky & "No-Shit Sherlock." By-line: I can't keep it "linear" anymore, I'm sorry . . . God knows I tried . . . —R. Crumb '80.
139–143 The Crumb-Herbert-Brand Swastika Factory Cover Controversy. (Reprints cover of *CQ*, 24 and letters from p. 144; reprints 1971 picture [see note at "Cover" above] on p. 142.) Letters from 28 readers (of 91 received) are printed or excerpted, including those from Timothy Leary, p. 142 (very negative); from Aline Kominsky-Crumb, with photo, p. 142 (neutral); and from the poet Antler, praising RC, p. 143.

56a ***CQ,*** 26 (Summer 1980), 144 pp.
88–91 The Adventures of Onionhead.

57 ***Comics,*** No. 10 (1974). Ed. Rinaldo Traini. Rome
86–87 Reprints "Nightmare" drawing from center spread of *Promethean* 4 (188:38–39).

Comics and Stories. See *R. Crumb's Comics and Stories.*

Comix: A History of Comic Books in America. Book by Les Daniels; has repr. of "Zap Show" jam (RC & others, 1968) that apparently has not appeared elsewhere. See 429:173.

Complete Fritz the Cat. Crumb collection; has previously unpub. material; RC did covers. See 265.

57a ***Coyote Growls: The Newsletter of a Loose Woman's Organization,*** Vol. 1, No. 3 (June/July 1975). 12 pp. 25¢. Tabloid. Pub. by C.O.Y.O.T.E., Street-Walkers' Union, San Francisco. The first page of *CG* contains the above title info. The newsletter was distributed folded, however. The cover of the folded paper was done by RC; size, about 8 X 11"; b. & w.
Cover: At top: 2 Bits *Trick Comics* 25¢
Center drawing: On street at night, corner of Turk & Lark, a man who looks like a john sets up date (via much dialogue) with a woman who looks like a hooker—and then both suddenly try to arrest each other, being cops.

R. CRUMB
JUNE '64

At bottom: 2nd National Hookers Convention/June 21 • Exhibit Hall • Hyatt Regency • San Francisco.

Note: For article on RC in another Union pub., *Coyote Howls*, see 398.

58 ***Cozmic Comics,*** Nos. 1–6 pub. by H. Bunch, Assoc., London. No. 6 appeared in 1974. See descr. by Loudin (472:13). "Mascot" is RC's "Jailbait of the Month" from 204:13—Honeybunch Kaminsky. Issue nos. 1 & 2 have RC reprints. For other British u-gs. with RC reprints, see introd. note to Section III.

59 ***Creem,*** Vol. 1, No. 2 (April 1969).

Cover: "Mister Dreamwhip" squirting himself on girl; b. & w. Signed: Detroit, 1969: Another slick job by R. Crumb. "Hi, girls!" (This cover used again in color on Nov. 1971 issue of *Creem*—Vol. 3, No. 6.)

Note: RC designed mascot figure for *Creem*—little animated cream-bottle known as Boy Howdy. (There is a *Creem* T-shirt decorated with this figure, currently avail.)

"Crumb Brothers Almanac." Juvenilia; see VI.A. (302).

60 ***Cultural Correspondence,*** No. 5 (Summer-Fall, 1977), 80 pp. Eds. Paul Buhle, Danny Czitron, George Lipsitz, Dave Wagner. Leftist views on popular culture; pub. in Providence, R.I.. Cover is subtitled for this issue: Underground Cartoonists: Ten Years Later.

50–55 "R. Crumb." (interview) (Part of feature, "Underground Comix Today," 28–55.)

50 Repr. of 5 panels from "Let's Talk Sense About This Here Modern America" (see 9:8); on socialism.

50–52 Five numbered interview questions sent to RC in mail, by Paul Buhle.

52–55 Written reply by RC in form of casual letter. (**Note:** a par. from p. 55 is quoted in 48:83.)

Also in this issue are article by D. Czitron (see 428) and interviews of Griffith, Kinney & J. Green that refer to RC (see 424).

60a ***December.*** Little mag. pub. by Curt Johnson (of *Candid Press* staff) early 1970's in Chicago. The RC sketchbook material owned by *Candid Press* also appeared in *December* from time to time. (Info from M. Pahls, 4/22/80.)

Deliveries. See 284a.

61 Despair:** ***Plunge into the Depths of Despair (1970), [28] pp. 50¢. Pub. Print Mint. (First printing not copywrited.)

Cover: Man to wife in living room: "See if there's anything good on . . ." She: "Why bother?" (Repr. in color 461:128.)

[2] *You* May Not Think It's Funny, But I've Got a Morbid Sense of Humor. Self. Repr. 267:146.

[3–7] It's Really Too Bad. w/ R. Schwartz, Herb Housetop, J. Christ, etc. Repr. 276:21–25.

[8–10] The Lighter-than-Air Boys, featuring Merciful Percival and Seymour "Sy" Klopps.

[11] Edgar and Maryjane Crump: A Family Comic Strip for Hippies. From 85:12 & 130:3.

[11] 5-panel strip: Crime in the Streets, introducing the Manhole Maniacs. From 85:12 & 130:3.

[12] The Phonus Balonus Blues. Some Heavy Comix by Crum the Bum. From 81:13 & 130:2.

[12] 5-panel strip: "Where the Action Isn't," starring Robert Q. Somebuddy. From 81:13 & 130:2.

[13–17] It's the Ruff Tuff Creampuff. Repr. 267:137–141.

[18] Sleezy Snot Comics. By R. "Wise-Ass" Crumb. From 82:9 & 130:22.

11 panels: East Side Sorrows with the Old Poopero.

11 panels: Animal Antics and Udder Madness.

7 panels: Mr. Natural (Ain't I Cute?). w/ F. Foont & Shirley Goodvibes.

6 panels: Booger Buddies.

1 panel : A Honky Visits the Lower East Side and Makes a Damn Fool of Himself.

[19] Angelfood McSpade: Fingerlickin' Good. From 83:14. Repr. 267:47.

[19] 4 panels: Cum Comics, featuring Spiegal and Schliegal. Signed at top: . . . strips by Little Bobby Scumbag; & at bottom of last panel: The Famous Bob Crumb. Repr. from 83:14.

[20–24] Fuzzy the Bunny in "The Same Old Crap." w/ Donny Dog.

[25–26] Stickman Funnies. w/ Nasty McFilthy.

[27] Full-p. "ad": Caught in the Grips of Despair!? . . . While waiting for death read "Despair." It's your kind of comic!!

[28] Back cover, yellow & black: Take a tip from R. Crumb: Drawing Cartoons is Fun! . . . and remember: It's Only Lines on Paper, Folks!!

"Diffy in Shacktown." See 291.

62 Dirty Laundry: *Aline and Bob's Dirty Laundry Comics, [No. 1] (July 1974), [36] pp. 75¢. ©R. Crumb & Aline Kominsky. Pub. Cartoonists' Coop Press, S.F. All strips are "two-man."

[1] Cover: RC to AK, hanging dirty underwear on clothesline: "Here I stand, naked to the world . . ." She: "If you can do it buddy, so can I."

[2] Kominsky & Crumb in "Let's Have a Little Talk."

[3–35] Aline 'n' Bob's Funtime Funnies. w/ Jesse Crumb, Little Adam, [Ken] Weaver and Tim Leary.

[36] Turnabout's Fair Play. (Each draws the other.) Red, black, orange, white.

63 *Dirty Laundry, [No. 2] (Dec. 1977), [36] pp. $1.00. ©R. Crumb & A. Kominsky. Pub. Last Gasp Eco-Funnies, Berkeley. All strips are "two-man."

[1] Cover: RC & AK in washing machine: "There's no peace for the living . . ." "Whoopee this is stimulatin' huh pops?"

[2] First a Few Words from the Artists.

[3–32] Krumb and Kominsky in Their Cute Li'l Life Together. w/ Melissa; the Cheap-Suit Serenaders (Zwigoff, Armstrong, Dodge); Mary; Blabette.

[33–35] We Got Letters. Letters from the following, with occasional remarks by RC: Alfred Bergdoll, William Crook, Bob Daly, Jon Farwell, Gary Fields, Ruth Gottstein, Barry Gould, John Graham, Paul Griffin, Randall Hiteshew, Marty Jourard, Chris Kathman, John C. Lange, "Linda", "Marc", Don McCormick, Richard Menezes, Jr., Bill Mulcahy, Peter Andrew Needle, Tom Robbins, Michael Sales, Gary Sharpley, Barry Stavinsky, Nat Wheeler, David R. Williams, J. W. Worrall.

[36] Bunch's Tips on House Work and Exersize [*sic*].

Don Dohler's Pro Junior. See *Pro Junior.*

Douglas Comix (Fall 1972). Promotional catalog for Douglas products; Douglas Communication Corp., 905 West End Ave., N.Y.C. Has many contributors, but only art by RC is small illos for ads for u-g.'s See descr. at 472: *Cal.* No. 3:27.

64 *Dreams,* No. 1, 24 pp. 8½ X 11". Fanzine. Good quality paper. Undated, but pub. since 1976. Pub. Jeff Merrihue & Bill Hedburg. Odd-numbered pp. contain art work, even-numbered pp. blank except for name of artist on facing p.

7 Drawing of big bird woman. Signed: R. Crumb, June '64. **Note:** Drwg. is miscredited on p. 6 to "Richard" Crumb.

Drek. Unused cover drawing. See 241:4.

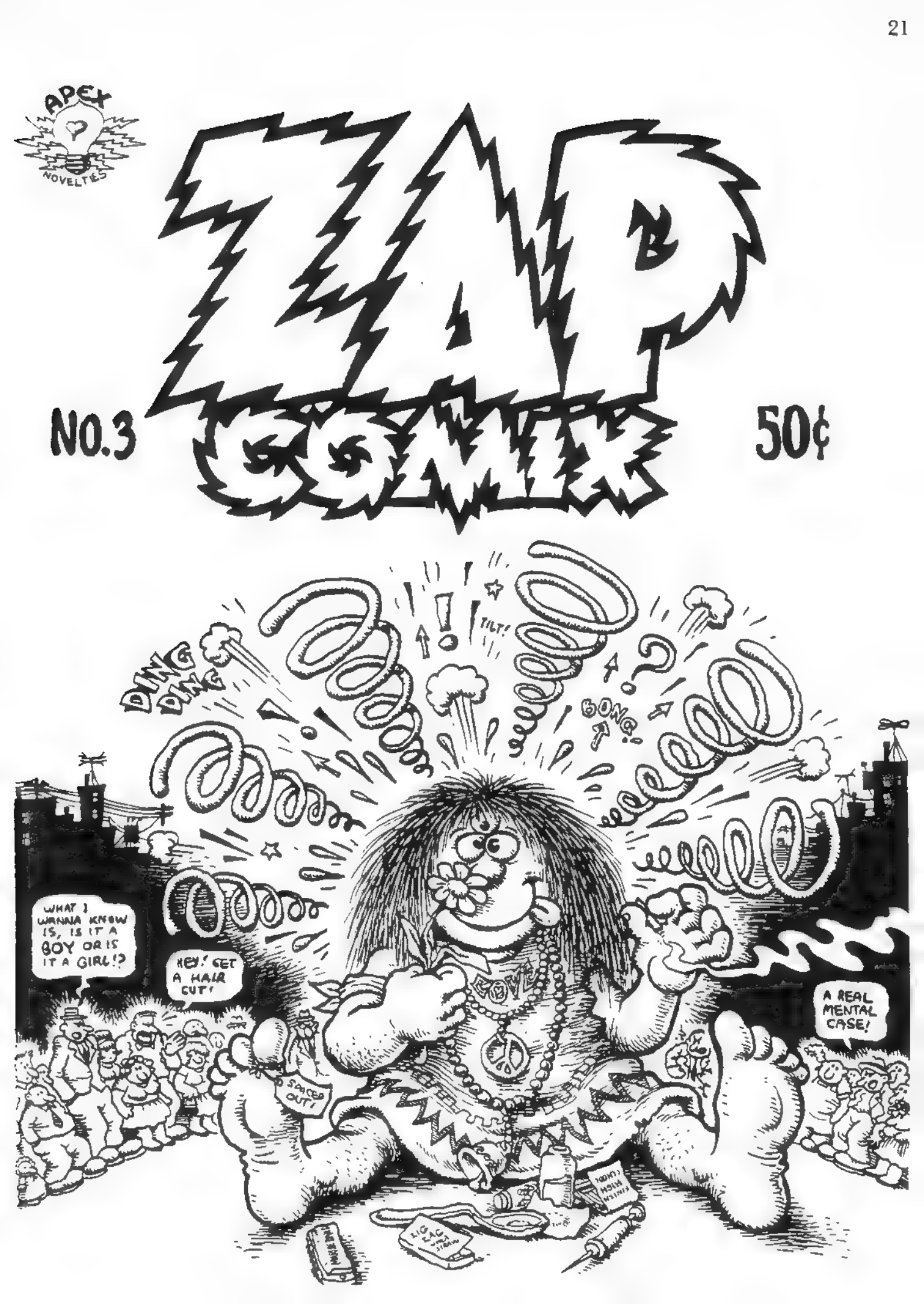
65 *Earth,* Vol. 2, No. 1.

Mr. Natural's 719th Meditation. Repr. from 168:3–5. (Have not seen; info from Rubin, 485; date not given.)

66 *Earth Island: Journal of the Gathering Tribes,* No. 1 (1970). 50¢. Ed. Jack White; lit. ed., David Levine. Pub. by Earth Island, Inc., 180 N. Wacker Dr., Chicago.

Cover: Two guys yakking, eyeball to eyeball: "Hey wuddaya thinkin'?" "I'm thinkin' of a new magazine 'bout the rock!" Etc. (leading up to Earth Island . . .).

Note: Wiener (501:29) gives date wrong as 1976. Drawing is signed: ©1970, R. Crumb Productions.


APEX
NOVELTIES
ZAP
COMIX
NO.3
50¢
DING DING
TILT!
BONG!
WHAT I WANNA KNOW IS, IS IT A BOY OR IS IT A GIRL!?
HEY! GET A HAIR CUT!
A REAL MENTAL CASE!
SPACED OUT!
LOVE

67 ***East Village Other.*** U-g. tabloid newspaper. 15¢ in city (New York). Published from Dec. 1965 through Mar. 1972; biweekly until Jan. 1968, thereafter weekly (except final months, when erractic). Editor in chief through early 1968 was Walter H. Bowart; thereafter, Peter Leggieri.

Almost all issues of *EVO* were searched from the time of RC's first contribution. Issues not seen are as follows: Vol. 4, No. 11 (Feb. 14, 1969); 5/28 (June 8, 1970); 6/13–15 (Feb. 23–Mar. 9, 1971); 6/18–23 (Mar. 30–May 4, 1971); 6/25–27 (May 18–June 1, 1971); 6/29 (June 15, 1971); 6/31–33 (June 30–July 13, 1971); 6/39 (Sept. ? 1971); 7/1 (Jan. ? 1972). **Note:** Date or issue no. (usually not both) were often misprinted on cover; when ordering copies from libraries, volume, issue no., and date should all be specified.

RC's first contribution:

EVO, Vol. 2, No. 22 (Oct. 1–15, 1967).

4 Life Among the Constipated. From 233:8; repr. 216:82–3 & 260:7.

Editorial note at bottom of p.: Robert Crumb, artist and instigator of "Life Among the Constipated," who now lives in San Francisco, is an ex-east villager. His cartoons appear regularly in *Yarrowstalks,* an underground press member which publishes out of Philadelphia, Pa. *Yarrowstalks* has the distinction of being the only wholly visible newspaper, using the cartoon strip form on every page, to make cosmological mind warp, [inter]gal[act]ic statements about the world around us.

68 ***EVO,*** 2/23 (Oct. 15–Nov. 1, 1967).

7 Edgar and Maryjane Crump: Edgar Has Settled Down for a Night's TV, but is he in for a shock! w/ Cheesis K. Reist.

69 ***EVO,*** 2/24 (Nov. 1–Nov. 15, 1967).

10 Head Comix. From 233:2; repr. 260:6.

70 ***EVO,*** 3/1 (Nov. 15–Nov. 30, 1967).

20 Av 'n' Gar: Famous for Their Snappy Bits and Krazy Kraks. Repr. 260:47.

20 Western Man: Last of the Big Time He Men! w/ Wiesenhiemer [*sic*] Weasel. Repr. 260:48.

71 ***EVO,*** 3/2 (Dec. 1–Dec. 15, 1967).

16–17 The Old Pooperoo Pauses to Ponder. (12-panel strip followed by two large drawings) 1/3 p.: I Wanna Go Home (w/ A. McSpade, Snoid, Joey Tissue, Stinko the Clown, Old Pooperoo) and ¾ p.: Don't Think About It too Much, Cuz You're Gonna Get There Anyway (w/ F. Foont, Mr. N., A. McS., Old Pooperoo, Jippo the Bear, etc.). Repr. 260:50–51.

17 Eggs Ackley: This Kid's a Scream. From 233:4. Repr. 250:9 & 25:13.

72 ***EVO,*** 3/3 (Dec. 15–30, 1967).

20 Mr. Natural: The Man from Affiganistan [*sic*]. w/ F. Foont. Repr. 260:23.

73 ***EVO,*** 3/6 (Jan. 12–17, 1968).

6 Ski-Hi Comics, featuring Good Ol' Bill Ding. w/ Wildman Sam. Repr. 249:7.

6 5 panels: Then on the Other Hand . . . By R. Crumb, Cartoonist Hero of the People.

74 ***EVO,*** 3/7 (Jan. 19–25, 1968).

14 Nuttin' but Nuttin'. w/ Oscar Myer, Mr. Zip, Mr. N.. Repr. 250:10.

14 Here She Comes! It's Hippy! Repr. 250:10.

14 5 panels: Junior High & His Sidekick Judy Holiday. Repr. 87:13, 100a:17 & 249:15.

75 ***EVO,*** 3/8 (Jan. 26–Feb. 1, 1968).

12 Freak-Out Funnies Presents Those Cute Little Bearzy Wearzies. w/ Jippo & Boopsy. Repr. 249:15.

12 George Gwaltny. ©R. Crumb Productions. Repr. 242:16.

76 ***EVO,*** 3/10 (Feb. 9–15, 1968).

13 Schuman the Human: A Poignant Psychological Drama featuring Mr. Natural. Repr. 260:54.

77 ***EVO,*** 3/11 (Feb. 16–22, 1968).
10 Mr. Natural Meets God. Another R. Crumb Laff Riot. Repr. 260:30; 405:36.
10 5 panels: Gail Snail. Repr. 250:9.
10 5 panels: The Walkie Talkies. Repr. 250:9.

78 ***EVO,*** 3/12 (Feb. 23–29, 1968).
7 Mr. Natural Gets the Bum's Rush. An R. Crumb Creation. Repr. 260:31.
7 Let's Be Honest, featuring Shuman [*sic*] the Human. Repr. 250:27.

79 ***EVO,*** 3/13 (Mar. 1–7, 1968).
10 Mr. Natural Repents. Repr. 260:32.
10 Hey Mom! Let's Have Nigger Hearts for Lunch. w/ Wildman Sam. Repr. 250:27.

80 ***EVO,*** 3/20 (April 19–25, 1968).
14 Just Us Kids. From 250:23–24. Also on this p. J. Deutsch reviews *Zap* (see 432).

81 ***EVO,*** 3/43 (Sept. 27, 1968). [**Note:** Date given erroneously by Wiener, 501:15, as Oct. 4, 1968.]
1 Cover; b. & w.:Woman to man on street: "Can the mind know it." He: "I dunno." w/ background figures: Mr. N., Snoid, Jippo, etc. Signed: R. "Slim" Crumb. For early version of dialogue, see 239:5. Cover drwg repr. 107a:50; 269:49. Bottom of p.: Everyday Funnies with "The Snoid from Sheboygan": He's so Hateful! (5 panels.)
13 The Phonus Balonus Blues: Another Story of Life & Love in the Big City. Signed: Some Heavy Comix by Crumb the Bum. Repr. 61:12 & 279:6.
13 "Where the Action Isn't." starring Robert Q. Somebuddy. Repr. 17:12, 61:12, 130:2.

82 ***EVO,*** 3/45 (Oct. 11, 1968).
9 Sleezy Snot Comics. By R. "Wise-Ass" Crumb. Repr. 130:22 & 61:18. Contains following separate strips:
East Side Sorrows with the Old Pooperoo.
Animal Antics and Udder Madness.
Mr. Natural/ w/ F. Foont & Shirley Goodvibes.
Booger Buddies.
A Honky Visits the Lower East Side and Makes a Damn Fool of Himself!!
24 Ad for *Head Comix* prepared by Viking, with some reprinted RC art. However, RC has added some personal comments of his own to this ad, such as: Viking Press sucks! . . . Wut's all dis sheeit? . . . He fucks good, too . . .' Down with capital . . . Yes, kids, it's great stuff! Buy one and make me rich!—R. Crumb. (In next issue of *EVO* this is censored out.)

83 ***EVO,*** 3/46 (Oct. 18, 1968).
14 Angelfood McSpade: Fingerlickin' Good! Repr. 132:19, 61:19, 100a:3.
14 Cum Comics, featuring Spiegal and Schliegal. . . . strips by Little Bobby Scumbag. The famous Bob Crumb. Repr. 61:19, 100a:3.
23 Viking ad for *Head Comix* with Crumb's additions from previous issue removed.

84 ***EVO,*** 3/47 (Oct. 25, 1968). (Wiener, 501:15, gives date wrong as Nov. 1.]
1 Cover: Legend at bottom: Mr. Natural disguised as a vacuum cleaner salesman, talks to the housewives of America. Center of drawing: Mr. N. to housewife as he pours dirt on her rug: "Okay, lady, now let's just say that this *dirt* is your conscious *mind* . . . ." Repr. 130:1; 269:31; 484:22.

85 ***EVO,*** 3/48 (Nov. 1, 1968).
12 Edgar and Maryjane Crump: A Family Comic Strip for Hippies. Repr. 130:3; 61:11.
12 5 panels: Crime in the Streets: Introducing the Manhole Maniacs. Repr. 130:3; 61:11.
?? "Cul de Sac Comics." Jam (w/ Kim Deitch, Spain, Trina & others).

Everyday funnies

86 ***EVO,*** 3/50 (Nov. 15–21, 1968).

13 Small self portrait & portrait of Spain Rodriguez: illos for article, "Comics," by D. A. Latimer—which does not, however, mention RC.

87 ***EVO,*** 4/13 (Mar. 1, 1969). Ill. throughout by RC from sketchbook drawings, many on display since Nov. at Peace Eye in New York (see 347).

2 (1) Man in cage: "Lemme outa here!!" (2) Logo for Eyeball Airlines. (3) Line of chorus girls: "The Flower Children on Broadway." (4) Mr. Snoid and two observers: "Aargh!" "What's he mad about?" "He ain't mad, father . . . he just stoned."

3 Illos for regular column by D. A. Latimer, "Decomposition," (on comics): (1) Two men: "This guy's crackers." "Who among us isn't?" (2) Crumb in bumper car: "Haw haw." (3) Mr. N., nit wit, & girl: "I'm lonely." "Yeah . . . that's life in the big city, kid."

4 Hippie begging from little black kid in street: "Spare change?"

5 Odd-looking man with long nose, labeled: "Poor Soul."

8 (1) Large drawing top left: three teenage girls dressed in panties only. (2) Large drawing bottom: man sitting on girl whose head is in toilet: "Glorifying the American Girl."

13 Junior High and His Sidekick Judy Holiday. (5 panels.) From 74:14; 249:15.

16 Large drawing: "Fantasy number 97,747, child molesting section: you fuck the little girl from the back while she licks grape jam off her fingers."

17 Large drawing: RC standing naked, holding dick & grimacing; with speech baloon: "Sour Grapes!! by Claudia Dreifus." [**Note:** C.D. is *EVO* contributor.] Repr. without speech, 99:3; 269:116.

Note: Drwngs (1),(2),(4) from p. 2 and drwngs (1) & (2) from p. 3 repr. in 100.

88 ***EVO,*** 4/16 (Mar. 19, 1969).

5 Repr. of A. McSpade, used as illo for article by D. A. Latimer, "Nigger Comix," pp. 5, 10—a critique of the treatment of blacks in American comics.

12 Repr. of "Jail Bait of the Month," from 204:13, as part of ad for *Gothic Blimp Works.*

89 ***EVO,*** 4/23 (May 7, 1969).

8 Full-p. ad for *GBW*, repr. cover of No. 2.

90 ***EVO,*** 4/44 ([Sept. 30?], 1969). [Date not given on cover.]

5 The End Funnies. Jam (w/ Shelton & Kurtzman). (Last panel contains six smaller ones captioned "Afterwards Comics.") Repr. 130:23; 20:32; 100a:11; 279:8; 484:19.

91 ***EVO,*** 4/46 ([Oct. 14?], 1969). [Date not given on cover.]

12–13 Come the Revolution. Jam strip (w/ K. Deitch, Spain, Shelton, Roger Brand, Yossarian, Harvey Kurtzman, Ralph Reese). Repr. 130:20–21; 100a:4–5; 484:20–21.

92 ***EVO,*** 5/[8] (Jan. 28, 1970). [Issue no. misprinted as "7"—same as previous wk.]

9 How to Get Inside the Teenybopper's Head . . . From 219:106.

93 ***EVO,*** 5/10 (Feb. 11, 1970).

1 Cover: "Burned out." (Drug case: eyeballs hanging out, top of head blown open; gripping tongue with left hand.) Repr. 189:62; 418a:25.

94 ***EVO,*** 5/13 (Mar. 3, 1970).

1 Cover: Photo of RC throwing pie in face of Joel Fabrikant; with brief article on cover by Ray Schultz (see 493).

3 Pud. w/ Annie & George, Jr. ©Frank H. Fleer Corp., Philadelphia, Penna. Repr. 218:2. **Note:** "Pud" is a spoof on strip of that name (with same sorts of characters) used in series of Fleer Bubblegum Funnies—hence the fake copyright. It will be noted that all the characters chew bubblegum. [Info from Bruce Sweeney.] (Meanwhile, Pud still looks a lot like Tubby from John Stanley's "Little Lulu.")

95 ***EVO,*** 5/21 (Apr. 21, 1970).
5 Illo on theme of air pollution for article by Alex Gross, "Arrest Nature Criminals," p. 5.

96 ***EVO,*** 6/1 (Dec. 1, 1970). "Special 5th Anniversary Issue."
1 Cover: Jam session (w/ Spain, K. Deitch, Trina, Yossarian, Hayes). w/ Mr. N., F.F. & Mr. Snoid. Repr.: Cover of *Artsy Fartsy Funnies* (484).

97 ***EVO,*** 6/5 (Dec. 29, 1970).
3 Science Fiction Comics. Jam (w/ Wilson, Kurtzman, Moscoso, Shelton, Spain, Williams). Dated June 1970. Orig. a poster (see 337). Repr. 193a:13.

98 ***EVO,*** 6/7 (Jan. 12, 1971).
8 Drawing of teenage girl in jeans, rt. hand on hip, looking back over rt. shoulder: illo for column "Decomposition" by D. A. Latimer.

99 ***EVO,*** 6/9 (Jan. 26, 1971).
3 Reprint of drawing of self naked, holding dick (from 87:17), but now saying "Aargh!": illo for article on VD.

100 ***EVO,*** 6/16 (Mar. 16, 1971). [**Note:** Wiener, 501:15, gives date as Mar. 16, 1970, repeating a typo by *EVO*—which does give vol. & issue correctly.]
1 Cover: At top: Comix Issue. Drawing: Truck screwing "female" convertible up against a lamp post from behind: "Brum, brumm." At bottom: A Revolutionary First! We dare to show "doing it" right on the front page!!! Repr. from *King Bee* (147:1).
4 Five drawings (on two-thirds of a page) repr. from 87:2–3.

100a ***EVO,*** 6/21 (Apr. 20, 1971).
5 Mr. Natural: The Zen Master. From 231:14.

101 ***EVO,*** 6/24 (May 11, 1971).
24 Ad by RC for *Thrilling Murder Comics*—included in color comix page titled "Fuck, the Comix Weekly" (w/ Kitchen, Gilbert, Shelton & R. Cobb). Ad repr. 142:2; 437:257.

101a ***EVO,*** 6/27 (June 1, 1971).
4–5 Repr. from 91:12–13.
11 Repr. from 90:5.
17 Repr. from 74:14 ("Jr. High").
31 Repr. from 83:14 (both strips).
Note: I. Slabicky (see 493d) lists three additional items for *EVO*, but the issue numbers for the first two are incorrect (nor does Crumb appear in any issues near those two numbers), while I was unable to check for the third item: 4/51 (1969), p. 7: "Nameless Terror"—nude couple clutching each other. The first two: 5/3 (1969), p. 7: Small figure truckin'; and 5/45 (1970), p. 8–9: Contribution to jam/collage—3 naked girls, one examining sole of foot. Note, however, that "Nameless Terror" was first pub. at 163a:18 and the three girls are those at 87:8.

Eat It. Cook book by Dana Crumb & others & illus. by RC, incl. cover. See 284.

EChhhh, 3 & 4. Fanzines; see Juvenilia, 304c.

102 ***Écho des Savannes.*** Ed. Nikita Mandryka. Paris. Most issues in 1975–77 have RC material. Those issues I have seen contain following reprints (translation):
13 (1975), pp. 63–66: from 146:10–17.
22–25 & 27 (1976) & 28 (1977): each has several pp. of "Mr. N.," later appearing in *Mr. N.* 3.

Ecolian. High school newspaper to which RC contributed. See VI.A. Juvenilia, 301.

103 ***El Perfecto Comics*** (1973), [36] pp. 50¢. ©Aline Kominsky. Print Mint. Inside cover: "El Perfecto is an artist's benefit comic book for the Timothy Leary Defense Fund."

[1] Cover: Two hippie girls high on LSD: "Hey lookit this! Interesting rock, huh?!?" "Oh wow." At top of p.: "The Universe Is Perfect!"—Dr. Timothy Leary

[3] A True Story: My First LSD Trip. w/ Self & Dana. Repr. 267:60.

104 ***Energy Comics,*** No. 1 (1980), [36] pp. $1.25. Ed. & pub. Leonard Rifas, Educomics, Box 40246, S.F., 94140.

[15] Mr. Appropriate: The Origins of Mr. A. From 226 & 112:5.

[16] With Martin Barnes. Mr. Appropriate: Mr. A. Discovers Power-Plant Politics. From 227:8 & 113:7.

[17] With Martin Barnes. Mr. Appropriate: Mr. A. Goes into Politics. From 228:9 & 114:7.

105 ***Esquire,*** 74/6 (Dec. 1970).

215–223 The Great Speckled Post. Parody of *Sat. Eve. Post*, with both text and illustrations unsigned, or signed illegibly or with pseudonyms. Much of the material is in color. The parody cover, p. 215, showing a hip Ben Franklin, is obviously by RC and signed Norman Stonewell. Other drawings evidently by RC appear on pp. 216, 218–220, 223. [**Note:** RC regards this work as a big mistake; see 189:65.]

105a ***Esquire,*** 85/3 (Mar. 1976).

60–63 At Home with R. Crumb: Pages from His Private Notebook. The six drawings published appear later in *Sketchbook* on pages indicated: 268:101, 108, 116, 143.

105b ***Eternal Comics,*** No. 1 (1973). Ed. John Thompson. Pub. Last Gasp.

[24–34] Rebelution. Jam (w/ Thompson, Beck, Griffin, K. Deitch, Bode, Spain, Gaines, Brand, Trina). Repr. from 148; see note there.

106 ***Evergreen Review,*** 63 (Feb. 1969).

39 "Here she comes! It's Hippy!" Repr. from 250:10. Used in montage-type illustration for feature, "101 Ways to Make Love," by Tuli Kupferberg.

Existential Comics. Supposed to be an anthology of Crumb cartoons pub. by And/Or Press, 583 Colusa, Berkeley. Listed by Geerdes in his bib (437:313), but apparently it was only in preparation then (1974). There is no evidence that it was ever published.

107 ***Extra! Commix,*** Vol. 1, No. 1 (1969), [4] pp. 20¢. Tabloid comix, b. & w. By Mad Peck Studios; pub. by the Extra People, Providence, R.I..

[4] Mr. Natural: The Zen Master. From 231:14.

107a ***Eye*** (Feb. 1969). 50¢. Slick magazine, size of *Life*, catering to hippy point of view. Pub. in New York for a couple of years.

50 Repr. of *EVO* cover drawing (see 81:1).

51 Small illo of Snoid. These drawings accompany article by Jean Strouse, "Guide to the Underground Press," pp. 50–51. She does not, however, mention RC.

108 Facts of Life: ***Incredible Facts o' Life Sex Education Funnies*** (1972), [36] pp. 50¢. ©Laura Fountain (wife of G. Shelton). Pub. Multi Media Resource Center; printed by Rip Off Press. Title preceded by: The Underground Health Department Presents . . . (Genuinely educational; gives addresses of clinics, VD centers, etc.)

[8–12] "Strawberry" Fields, the Last of the Flower Kids and Her Old Man Buckwheat Florida, Jr., in "Preggers." By Bobby Crumb.

108a ***Farce of Fandom,*** No. 3 (June 1969), 52 pp. 8½ X 11"; 35¢. Dittoed fanzine. Eds. & pubs., Barry Siegel, Bruce Simon, Steve Finkelstein; Los Angeles.

52 Reprint of 8 Mr. N. panels from 251:45–46, with dialogue changed. **Note:** material borrowed from 251:3–7 appears in *FF*, 4 (July 1969).

Feds 'n' Heads (1968). 35¢. Gilbert Shelton; later Print Mint. RC did not contribute to this, although Dave Schreiner, in an article-interview in *Bugle American* (see 492), declares that he did. This and other errors by Schreiner are repeated by Kubo (see 459) and perhaps others. (A careful inspection of every panel of *Feds 'n' Heads* shows no evidence of a jam or any similar type of contribution by RC.) See also earlier mention by Albright, 409:25.

109 ***Felch Cumics,*** No. 1 (1975), [36] pp. 5 X 7"; $1.00. Pub. Keith Green.
[19] Full-p. drwg.: Felch Political Korner/"It's All Political!" w/ John Q. Public. By R. "Give 'em Hell" Crumb. Repr. 281:49.

110 ***FMZ*** 1 (Mar. 1970), 36 pp. 6 X 9"; 60¢. Fanzine. b. & w. Ed. Michael H. Britt, Tigard, Oregon. (**Note:** Britt was a contributor to *Foo*, 297.)
22–23 Two-p. spread: Funny animals dressed as gangsters attending a funeral. Dated 1963. Orig. is about 15 X 23". Reproduced also in 123.

Foo, Nos. 1–3. Juvenilia, VI.A.; see 297–9.

111 ***Fox River Patriot,*** No. 19 (Aug. 24, 1977), 32 pp. Tabloid, folded once, so that cover size is 8½ X 11¼". Free. Ed. Michael Jacobi, assoc. ed. Tom Montag, art dir. Denis Kitchen; pub. Fox River Pub. Co., Princeton, Wis.; twice monthly.
1 Cover: Bulldozer about to uproot tree to which hippy girl is clinging: "Woodman, spare that tree!!" Color in green, orange, brown. Modified repr. of b. & w. cover of 162, with color separations done by D. Kitchen.

112 ***FRP,*** 72 (Nov. 6–19, 1979), 24 pp. Tabloid. 25¢. Ed. Jacobi; pub. FRPub. Co., directors Jacobi, Kitchen, Rick Maki. POBox 54, Princeton, WI 54968.
5 Mr. Appropriate: The Origins of Mr. A. (Fred Frizbee becomes Mr. A., w/ wife Fran & children Huey, Dewey & Louise.) From 226; repr. 104:15.

113 ***FRP,*** 74 (Dec. 4–17, 1979).
7 With Martin Barnes: Mr. Appropriate: Mr. A. Discovers Power Plant Politics. From 227:8; repr. 104:16.

114 ***FRP,*** 78 (Feb. 18–Mar. 10, 1980).
7 With Martin Barnes: Mr. Appropriate: Mr. A. Goes into Politics. w/ Silk-Smoothe Smythe. From 228:9; repr. 104:17.

115 ***FRP,*** 79 (Mar. 11–24, 1980), 28 pp.
14–15 R. Crumb's History of America. Repr. from 54:21–24 (orig. A Short Hist. of Am.)

116 ***FRP,*** 86 (Jun. 23–July 7, 1980), 36 pp.
5 Mr. Appropriate: Mr. A. Does His Homework. From 229:13.

Fritz Bugs Out. See 262.

Fritz the Cat. See 261.

Fritz the No Good. See 264.

From off the Streets of Cleveland Comes American Splendor. See *American Splendor.*

Fug. Cover of this title drawn in 1965; never pub., separately or as magazine.

117 ***Funny Aminals*** [*sic*], [No. 1] (1972), [36] pp. 50¢. Ed. Terry Zwigoff. Apex Novelties. Full title: Join the Kollege of Karnal Knowledge with the Cute Little Funny Animals.

[1] Cover: Two dressed-up cats looking hungrily at huge bird-woman.

[3–8] Karnal Komix presents What a World! starring Two Cats and a Bird, Part One. By R. "Old Moneybags" Crumb.

[16–17] Pat the Cat and Fuzzy the Bunny in "Double Trouble." By J. Lynch and R. Crumb.

[31–34] Karnal Komix presents What a World! starring Two Cats and a Bird, Part Two.

Funny Aminals, No. 2 (1974). Although listed by *Artsy Fartsy Funnies* (484:66), was never published. (Never got past editorial stage, acc. to D. Kitchen, 4/10/1980.) The following contributors had evidently submitted work: RC, Williams, Armstrong, Brand, S. Flenniken, Griffith, B. London, J. Green, Shelton, G. Burwen.

"Funny Friends." See 293.

118 ***Funny Papers,*** Vol. 1, No. 1 (Feb. 1975), 24 pp. Tabloid. 15¢. Ed. Lydia A. Saiger; pub. H. Saiger & Albert Morse. Port Washington, N.Y. Contains material other than comics. Only three issues published.

1 Cover: Color reprod. of Bo Bo Bolinski in "Bo Bo the Great Lover." From 218:6.

9 Illo for cooking column, "Eat It," by Dana Crumb.

19 Small illo.

119 ***Funny Papers,*** 1/2 (March 1975).

2 Bo Bo Bolinski in "Drunk as a Skunk." From-218:5.

8 Illo for "Eat It," by Dana Crumb.

120 ***Funny Papers,*** 1/3 (April 1975).

2 Mr. Natural's Old Man, featuring Li'l Cute. From 168:27.

16 Illo for "Eat It," by Dana Crumb.

120a ***Funnyworld,*** No. 11 (May 1969). Mimeographed. Ed. Mike Barrier.

7 Small self-caricature captioned: R. Crumb, Cartoonist for All the People. (This was drawn on a letter to Barrier by Crumb; stenciled by editor directly on mimeo master.) There is an article on RC in this issue; see 415. After this issue *Funnyworld* is no longer mimeographed, but published by offset.

121 ***Funnyworld,*** 14 (Spring 1972).

44 Letter to the editor (Mike Barrier), slightly edited.

122 ***Funnyworld,*** 15 (Fall 1973).

37 Letter to Barrier partly quoted in article by Barrier. (See 418.)

Gamut. Fanzine; see Juvenilia, 304c.

123 ***G.A.S. Lite,*** Vol. 2, No. 8 (1971). 8½ X 11". Fanzine. Ed. Seth Tobocman & Peter Kuper (the latter is only 13 at this time). Pub., G.A.S. = Graphic Arts Society of Cleveland, group of comics dealers and fans; No. 8 was first offset issue.

p.? Interview of RC by Kuper with aid of Tobocman; RC's answers written out by him in response to written questions. See 460. Repr. 160:9–12.

p.? Fold-out drwg., funny animals dressed as gangsters at funeral, dated 1963. Also in 110:22–23.

124 ***G.A.S. Lite,*** Vol. 2, No. 10 (1973), 64 pp. 8½ X 11"; $1.50. Eds. Tobocman & Kuper.

Cover: Quality paper, b. & w.: Drawing labeled "Dance of Life," circa 1972; orig. drawn for *G.A.S. Lite,* but pub. first in *Melotoons,* No. 1 (see 160:1).

8–9 24-panel strip: Flakey Foont on the Job. w/ Mr. N. (**Note:** this and material below is from 1971 sketchbook; see discussion at 160.)

RCA BUILDING
CHASE MANHATTAN BANK
GREASERS INC.
CON EDISON
EVO
HEY YOU! LET'S SEE SOME I.D. FELLA!

33 strip: Mr. Natural. (Mr. N. dyes beard black. RC has note in panel 1: "Mr. Natural's new look, thanks to Dean Natkin, Carling Hotel, Chicago, Ill.")

57–59 Crumb Keeps on Truckin'. (A portfolio of sketches):

57 Large drwg.: Little man (who looks a little like RC) sitting on ass of big girl; he is singing "I'm sittin' on top of the world . . . etc." Repr. Cover of 161. Also, small drawing.

58 Seven or eight drawings; entire p. appears in 16:29.

59 Drawing top of p., old house with junker truck in front, repr. 161:3.
Drawing of exotic dump truck, repr. 161:5.
Yetti doing frog stand; also in 16:30.

Give Me All Your Aces. See 284b.

Golden Buc. High school newspaper to which RC contributed. See Juvenilia, 300.

124a *Gooseberry,* No. 2 (1965), 48 pp. 5½ X 8½"; 50¢. Covers: black ink on heavy orange stock. Poetry, with some illustrations. Pub. by Gooseberry Publications, Pt. Pleasant, Penna., or Studio 5511, Euclid Ave., Cleveland. Edited by John & Susan Cornillon; one of the contributors was Joel Deutsch.

34 Full-page drawing of businessman carrying attache case—posing on sidewalk in front of parked automobile, with New York brownstone in background.

125 *Gory Stories Quarterly,* No. 2½ (1972), [32] pp. 6¾ X 9¾"; 50¢. Fanzine. Ed. Kenneth J. Krueger; pub. Terry Shroud & Krueger; 5010 Newport, San Diego.

9–11 Angelfood McDevil's Food in Backwater Blues. From 139:3–5. **Note:** this does not appear in *Gory Stories,* No. 2, although No. 2½ is presented as a reprint of No. 2.

126 *Gothic Blimp Works, Ltd.,* No. 1 (1969), [24] pp. Tabloid. 35¢. Supplement to *East Village Other.* Below the title are the words: "Presents the first Sunday underground comic paper." Actually appeared monthly, more or less, from about Mar. to Oct. All issues contain 24 pp. Pages [1–2] & [23–24] always in color, sometimes also center pages, [11–14]. Editor of first two issues, Vaughn Bodé; thereafter, Kim Deitch. **Note:** RC did not contribute to all issues, as some checklists indicate.

[1] Cover: At top in large letters: Jive Comics. Center drawing shows guy walking along and waving. Speech baloon contains words: Dis is da stuff!—sez Mr. Goodbar.

[12–13] Don't Gag on It . . . Goof on It! A sonnet upon it. Repr. 267:110–111.

127 *GBW,* 2 (1969).

[1] Cover: Leering bum pulling girl's skirt back, looking down her ass. Repr. in ads for *GBW,* such as 89:8 & 130:24.

[11] Shoo Shoo Baby. Repr. 267:109. b. & w.

[11] 4-panels, b. & w.: Tales from the Land of Genitalia: The Pricksters. Repr. 267:109.

128 *GBW,* 3 (1969).

[1] Cover: Two guys shaking hands on sidewalk: "Hello . . . My name is 'Ab Normal'!" "Hi . . . I'm 'Mal Adjusted' . . . Glad to meet you!"

[11] With S. Clay Wilson: Mr. Know-It-All and His Pal Diz in What the Fuck. (Blue ink on white.)

129 *GBW,* 6 (1969).

[2] Flakey Foont in "Desperation Blues." w/ Mr. N. (In color.)

130 *GBW,* 8 (1969). Final issue; reprints only, from *EVO* & *GBW*; in b. & w.

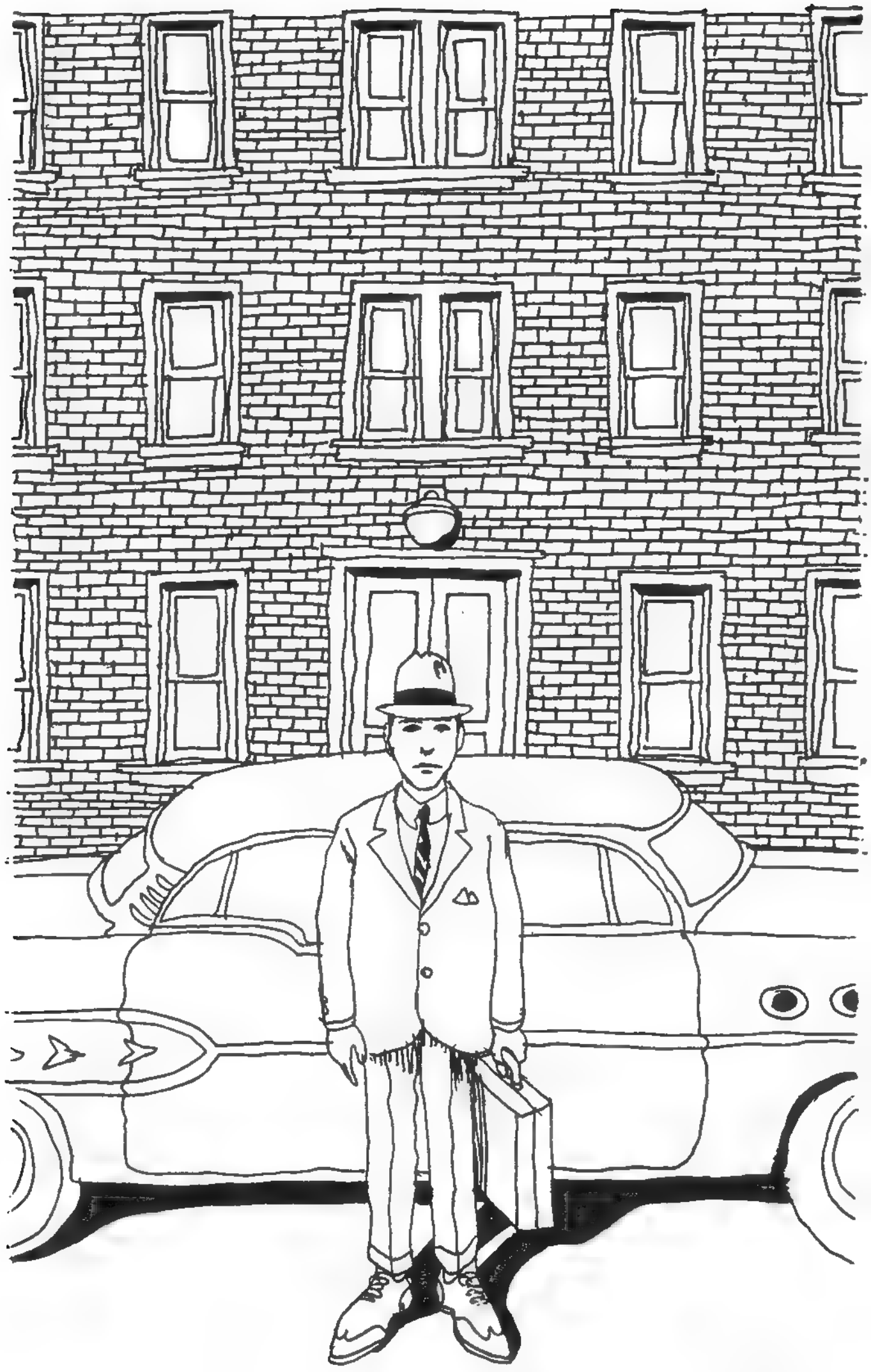
[1] Cover: Mr. N. demonstrating vacuum cleaner. From 84:1.

[2] Phonus Balonus Blues. and "Where the Action Isn't." From 81:13.

[3] Edgar & Mary Jane Crump. and Crime in the Streets. From 85:12.

[20–21] Come the Revolution. Jam. From 91:12–13.

[22] Sleezy Snot Comics. From 82:9.


R.CRUMB

[23] The End Funnies. Jam. From 90:5.
[24] Ad for *GBW* includes repr. of cover of *GBW*, No. 2.

Gung Ho! Anthology; see 279.

Harhar Comics. Unused cover drawing; see 2:10.

Head. Unused cover drawing; see 2:9.

Head Comix, All-Crumb colection; see 260. Note that one-page strips of this title appeared first in *Yarrowstalks*, 2 (1967), p. [10] (Repr. in *Head Comix* as "Hey Boparee Bop", pp. [41–42] and *Yarrowstalks*, 3 (1967), p. [2] (repr. 69:10; 279:7 & 260:6 and used as cover of German ed. of *Head Comix* [see 269]). No comic book of this title was ever published.

131 ***Helicon,*** Vol. 6, No. 3 (Spring 1969), 112 pp. 6 X 9". Eds. Helen V. Paulaushas, Sandy Klavansky & John Oliva. Pub. at Long Island U. Glossy paper, color cover.
Cover: Girl being pulled into TV tube by animated mountain. w/ Mr. N. & Judy Holiday.
Title p.: Logo; illo w/ Mr. N. [**Note:** contents p. also credits RC with a poster.]
Back cover: 6-panel strip: Everyday Funnies. w/ Judy Holiday.

132 ***Helix,*** 5/9 (Dec. 12, 1969). u-g. newspaper. Seattle. Pub. mostly comics. Do not know if RC had orig. material here. *Helix* was not searched.
[18] Keep on Truckin'. (From 250:22); Abstract Expressionist . . . Comics. (From 250:11–13); Schuman the Human. (From 250:26.)
[19] Angelfood McSpade. From 83:14.

133 ***Help!*** Vol. 2, No. 5 [no. 17] (Feb. 1963). 8½ X 11". Ed. Harvey Kurtzman; pub. Jim Warren. w/ Terry Gilliam & others. New York City.
2 Letter to editor, with heading: Help! Doomed? Text of letter:

> I have searched hi and low, far and wide for the latest issue of Help! I know it has come out because a friend of mine in Ohio has one. I guess this means that another Kurtzman publication is doomed. I feel bad, I really do! If I were a millionaire I'd send you a few hundred-thousand dollars to keep Help! going.
>
> Don't give up, Mr. Kurtzman, some day you'll go over big. It's only a matter of time. Till then, don't do anything rash or foolish, for god's sake.
>
> R. Crumb, Dover, Delaware.

134 ***Help!*** 22 (Jan. 1965).
13–14 Untitled Fritz strip repr. as: Fritz the Cat in "Fritz Comes on Strong" in 38; 260:37–38; 265:24–25. Signed: R. Crumb, 1964. (First published strip.)
31–36 Harlem: A Sketchbook Report, by Robert Crumb. 15 drawings & sketches. Photo of RC on p. 31. Several sketches reprinted as follows: three in 429:99; one in 500:15; two in 412:74–76.

135 ***Help!*** 24 (May 1965).
2 Letters to editor on "Harlem Sketches" from: Carolyn Wangaman, Roanoke, Va. (praise) and Gerald Krainis, Oberlin College (thinks RC has Oberlin connection because of some of the names used in the "Sketches").
39–40 Untitled strip repr. as "Fred the Teenage Girl Pigeon" (w/ Fritz) in 260:39–40 & 265:26–27.

136 ***Help!*** 25 (July 1965).
3–8 Bulgaria, a Sketchbook Report, by Robert Crumb. Photo of RC, p. 3. Sixteen drawings and sketches. One repr. 429:99.

137 ***Help!*** 26 (Sep. 1965).
2 Letter to ed. on "Harlem Sketches" by Betty Coen, Santa Fe, N.M. (RC is "prejudiced").

21–29 Dave Crossley, "Thigh of the Beholder." Photos with speech baloons. RC is one of 15 persons appearing in the story; he appears at parties, pp. 22, 23, 29. Photography by Martin Iger.

"Heroes of the Blues"; see 342c.

138 ***High Times: The Magazine of High Society,*** No. 27 (Nov. 1977). Pub. at this time was Thomas King Forcade.

34 Unsigned: "Interview: Robert Crumb has changed America . . ." Short par. prob. written by Forcade. With b. & w. photo of RC and banjo. (For further info. on Forcade, who committed suicide in 1979, see Chip Berlet, "The Tom Forcade Story," *Alternative Media,* 11/1 [1979], 27–41.)

35–39 By RC: "High Times Interviews R. Crumb." In color. RC creates imaginary interview conducted by "Tommy" Forcade; Forcade's wife Gabrielle also appears briefly.

138a ***High Times,*** 64 (Dec. 1980). Ed. & pub. Andy Kowl.

7 Photo of RC, courtesy Yazoo Records, with introd. note stating that RC will illustrate other articles by Bloomfield in *High Times.*

46–50, 77–78 "Me and Joe," by Michael Bloomfield, illustrated by R. Crumb: p. 46: portraits of Bloomfield, Joe Lee Williams, Tampa Red, Kokomo Arnold, Jazz Gillum, Tommy McClennon; p. 47: drwngs of McClennon & Jazz Gillum; p. 48: drwg of Williams & Bloomfield; p. 49: drwg of Williams & woman; p. 50: drwg of Williams on unpaved street in front of houses, with guitar and suitcases.

63 Ad for RC trading cards (see 342c), showing drwg of Memphis Jug Band.

High Times Encyclopedia of Recreational Drugs. Has several reprints. See 286.

History of Underground Comics, by M. Estren (see 437). **Note:** RC has one small self-portrait done especially for the book, p. 60. There are many reprints.

Hog Farm and Friends. See 289a.

139** ***Home Grown Funnies, [No. 1] (1971), [28] pp. 50¢. ©R. Crumb. Pub. & dist. Kitchen Sink Enterprises. Full title: *It's Back to Nature with Home Grown Funnies.*

[1] Cover: Naked man sitting on ground in pine forest; along left margin are characters set within circles: The Snoid from Sheboygan; Kilroy; Angel McFood [*sic*]; and Maryjane. **Note:** Cover is the first to use logo: A Member of the United Cartoon Workers of America. Cover drawing based on 61:7 (last panel).

[2] Maryjane. w/ Edgar Crump.

[3–5] R. Crumb's Angelfood McDevilsfood in Backwater Blues. w/ Mr. Snoid. Repr. 125:9–11.

[6–27] Whiteman Meets Big Foot. ©1970. w/ wife, Louise, & Yetti. Repr. 221:20–25 & 276:26–47.

[28] The Desparate Character Writhes Again.

140 ***Hungry Chuck Biscuits Comics and Stories,*** No. 1 (1971), [36] pp. 50¢. ©Dan Clyne; pub. & dist. Kitchen Sink.

[22–23] Let's Be Realistic Comics. Jam (w/ J. Lynch, J. Kinney & Bruce Walthers). Repr. 484:49.

141 ***Hydrogen Bomb and Biochemical Warfare Funnies*** (1970), [60] pp. $1.00. ©Gilbert Shelton. Pub. Rip Off Press.

[4] Mr. Sketchum. An improved version of 237:3. Repr. 437:61 & 278:126.

142 Hytone:** ***Your Hytone Comics (1971), [28] pp. 50¢. Apex.

[1] Cover: Man pissing in toilet; picture of A. McSpade on wall.

[2] Ad for *Thrilling Murder Comics,* entirely by RC; repr. 437:257. (Also in 101:24.)

[3–11] Pete the Plumber: A Toilet Tune Presentation. ©1970. Dedicated to "my good old uncle Pete." w/ Plungo, the Plumber's Friend. Repr. 267:112–120.

[12] Puzzle Page. (Full-p. drwg.: shows "brain maze" inside teenager's head.)

[13–15] Mr. Natural Stops Talking. w/ F. Foont.

[16–23] Horny Harriet Hot Pants. w/ Drs. Orra Lee & Recta Lee; Mr. Snoid & snoids; Jesus. (**Note:** RC thanks Gary Arlington, p. 23, for suggesting use of Jesus at this point in story.)

[24–26] Stinko the Clown in "Stinko's New Car"—A "New Method" Comic Strip.

[27] Stoned Agin. Repr. 437:206,208,211,215,217,220; 138:29; 438:109 & poster (see 339).

[28] Full-p.: Tommy Toilet Sez: Don't Forget to Wipe Your Ass Folks. Repr. as poster (see 339).

142a ***Illustrated Checklist to Underground Comix,*** comp. R. Wiener, 1979. (For full descr. see 501.)

Wraparound cover by RC (dated 1979), with color added by Robin Storesund & lettering by Jay Kennedy: Eight persons moving to music down city street; black guy in front says "Just us dregs!" Bringing up the rear, on back cover, is Jippo the Bear; at top of cover on back side, with musical notes floating around it, is the word "Boogaloo." **Note:** This drawing was actually done much earlier. It was listed (with small illo) in *Graphic Gallery*, 5 (1975) [original-art catalogue] at $175.00; size, 10 X 16".

Incredible Facts o' Life. See *Facts o' Life.*

143 ***Insect Fear,*** [No. 1] (1970), [28] pp. 50¢. Print Mint. Written across top of cover: "Tales from the Behavioral Sink."

[28] Back cover: Full-p.: Stack of four heads popping successively out of each other, with insects flying out of the top one.

144 ***Inside Comics,*** Vol. 1, No. 1 (Spring 1974). Ed. Joe Brancatelli. Pub. Larry Brill & Less Waldstein. New York City.

Cover: b. & w., repr. of second panel of "Many Faces of R. Crumb," from 230:18.

This issue also has an interview of RC by Keith Green (see 448).

145 ***Jesus Loves You,*** special edition. No. 1 (1972), [36] pp. Ed. Craig Yoe; pub. Zondervan Books. RC drawings & panels used without permission.

[2] Two panels from 249:4; [9] One panel from 233:8; [10] Panels 5–7 of 250:26; [14] Drwg.; [17] RC por. from 61:27; [26] Fig. from greeting card; [28] Cover of 238:1.

Jive. Unused cover drawing; see 241:5.

Jive Comics. Subtitle for first issue of *Gothic Blimp Works*, No. 1. (No comic book of this title was ever published.)

146 ***Jiz Comics*** (1969), [36] pp. 5 X 7"; 50¢. Published by Apex—but without Apex logo. Logo on cover: SPA, Smut Peddlers of America.

[1] Cover: Little girl (though with breasts), dripping with jizm: "Yumma gootchie, Buffalo Bob!!" Bottom of page: Down the old "Jissom Trail!" ©1969 by R. Crumb.

[3] Jiz Comics: Circus woman in sword-swallowing pose "swallowing" clown's dick. By R. "Gimpy" Crumb.

[10–17] The Adventures of Dicknose. w/ Eloise & Miz Updyke. By Steve Ditcum [for Steve Ditko]. Repr. 281:9–16.

[36] Full-p. drwg.: Woman in red with Mr. Snoid, dripping with jizm: "Mmm . . . very tasty indeed I must say." "Tee hee."

Note: some of the material from *Jiz* repr. in *Kiss.*)

Just for You. Unused cover drawing; see 241:5.

147 ***King Bee,*** No. 1 (1969), [16] pp. Tabloid. Ed. S. Clay Wilson. Pub. Apex. Subtitle: All the boogie that's fit to print.

[1] Cover: Truck screwing "female" convertible up against a lamp post from behind: "Brum, brumm." At bottom of page: "A Revolutionary First!" We dare to show "Doing It" right on the front page!!! Repr. 100:1 & 484:36.

[2] Reel Jam. (w/ Wilson, Moscoso & Griffin.)
[7] Six small illos for Jeremy Marks, "A Sunday Kind of Love"; signed, as a joke, Peter Max.

(148) ***Kingdom of Heaven Is Within You Comix,*** No. 1 (1969). ©John Thompson. Pub. Print Mint.

[?] Rebelution. Jam (w/ Thompson, Beck, Griffin, K. Deitch, Bode, Spain, C. Gaines, Brand, Trina). 11-p. strip. Repr. 105b:24–34. (Info. from Rubin, 485; evidently in error; strip has no signatures; probably all styles done by Thompson himself.)

149 ***Kiss*** (1969). Eds. & pubs. Joel Fabrikant & Dean Latimer. A weekly pornzine—part of *EVO*'s "paper empire." NYC.

Reprinted material by RC from *Jiz & Snatch*; see for instance Vol. 1, No. 4 (May 19, 1969), with repr. of 204:6–7 & 25; possibly pub. some orig. work here (mentioned in 484:28–29, 52); some material from *Kiss* was later repr. in 498. RC also in 1/1; 1/5; 1/10 & 2/23.

150 ***Kitsch,*** 1 (Nov. 1970). European magazine. Has RC reprints.

151 ***Kurtzman Komix*** (Sep. 1976), [36] pp. $1.00. ©H. Kurtzman; pub. Kitchen Sink. (In actual title, a stick figure is substituted for syllable "man" in Kurtzman.)

[2] Introduction—By R. Crumb—. Hand printed, with two sketches at top—one of self, left, and one of Kurtzman, right. Signed: R. Crumb, 1976.

Last Supplement to the Whole Earth Catalog. See *Whole Earth Catalog.*

152 ***Last Times*** (1967/68). u-g. newspaper pub. by Charles Plymell, San Francisco. RC contributed here apparently in 1967 & perhaps also in 1968. (Mentioned in 432; 261:64; and 484:32.)

Laughing Gas. Book by Shedlin & others; has RC cover; see 288.

153 Leather Nun: ***Tales from the Leather Nun,*** [No. 1] (1973), [44] pp. 50¢. Pub. Last Gasp Eco-Funnies.

[17–20] The Adventures of R. Crumb Himself. By R. Crumb/Reg. U.S. Pat. Off. Repr. 267:37–40; & in part in 437:261,274.

L'Écho des Savanes. See *Écho des Savanes.*

154 ***Lemme Outa Here: Growing Up Inside the American Dream*** (1978), [36] pp. $1.00. Ed. Diane Noomin. Pub. Print Mint.

[7–8] Treasure Island Days: A True Story. w/ young RC & brother Charles; occasional glimpses of siblings Sandra & Maxon. Setting: Oceanside, Cal., 1955.

Liberation News Service. Member periodicals reprinted each other's material, including RC strips.

155 ***Lightning Express,*** No. 3 (1976). Tabloid. 50¢. Ed. Hal Aigner, Berkeley. "An occasional newspaper devoted to American music" (Incorporating "Arhoolie [Records] Occasional"). (Devoted esp. to folk music.)

Cover: Title lettering and ten encircled depictions, along left and right margins, of various kinds of music. In center of cover are photos of musicians. (b. & w.)

L.N.S. See Liberation News Service.

156 ***Los Angeles Free Press.***

According to Hodgetts (453:40), RC contributed here around 1969. Whether any orig. material was pub. in *LAFP* is not known.

157 ***Los Angeles Staff.***
According to Rosenkranz (484:52), RC contributed here; date not mentioned. Have not been able to obtain info about this periodical. (Possibly it was a short-lived split-off from *LAFP*.)

Luke Poems. Book by Paul Carroll, illus. by RC; see 283b.

The Magic Circus Brings You—The Who. See *Promethean, No. 2.*

158 ***Main Mise.*** Montreal magazine that published RC in French in early 1970's. Info from Alessandrini (412:120). See 273 & 274.

159 ***Meatball,*** No. 1 (1969). 8½ X 11"; 50¢. Quarterly poetry magazine. Ed. Joel Deutsch; pub. Lone Ranger Biology Press, 206 A Frederick St., San Francisco.
[?] Three 8-panel strips on one page:
(1) Edgar and Maryjane Crump in "On the Bus."
(2) Let's Be Honest, featuring Schuman [*sic*] the Human. —by R. "Polack" Crumb. From 250:127, except for signature.
(3) Mr. Spif. Signed: —R. Crumbstien. From 24:15; repr. 277:32, except for signature.

159a ***Meatball,*** No. 2 (1969). Full title: Sit Right Down and Have Yerself a . . . Meatball: "Dee-lishus Home-Cooked Poetry!"
Cover: Picture of a meatball lounging on a big plate of spaghetti, leering, and thinking of a lightbulb with a heart in it. (Cover is signed & dated Nov. 1969.)
[?] 12-panel strip on one page, illustrating words to "The Sunny Side of the Street."

160** ***Melotoons, No. 1 (1972), [20] pp. 8½ X 11". $1.00. Fanzine. ©Robert Crumb, 1972. Ed. and pub. Peter Kuper, 2265 Delaware Dr., Cleveland. At this time Kuper was 14 yrs. old. Full title: *Entertain the Troops with Plenty of Melotoons,* by R. "The Shlep" Crumb.
[1] Cover; heavy yellow paper, with printing in black: At top are three drwgs., incl. Mr. N. & Big Baby; in center is picture drawn by RC esp. for Kuper: a high-stepping "trucker" titled, "The Dance of Life," dated "circa 1972" and signed R. Crumb; at bottom of cover is legend: Truckin' Along With R. Crumb. Repr. 124.
[2] Four sketches, incl. one titled "Desert Island Blues"; repr. 16:39.
[3] R. Crumb. Foreward [*sic*], by "Editor." (with several sketches). Kuper mentions here that RC traded him art for a collection of 78 rpm records, but details are not given. In a letter to me of May 8, 1980, Kuper explains that the actual orig. art traded consisted only of page [13] from *Uneeda,* one panel of which was later reprinted on back cover of *Melotons,* No. 2. This was sent by RC to Kuper from S.F. in 1971, along with written answers to an interview pub. first in *G.A.S. Lite,* 2/8 & repr. below. When RC came to Cleveland in 1972, he also drew the "Dance of Life" picture for Kuper—intended for the cover of *G.A.S. Lite,* 2/10, but appearing in *Melotoons* first. In addition, RC casually allowed Kuper to xerox about 100 pp. of the 1971 sketchbook that he had brought to Cleveland with him. It is this xeroxed material that makes up the bulk of the contents of *Melotoons,* Nos. 1 & 2 and the RC pp. of *G.A.S. Lite,* 2/10. Many of the xeroxed sketches held by Kuper, both those pub. & unpub. by him, have appeared in *Artistic Comics.* Incidentally, RC had given a title to his 1971 sketchbook; it was *Melotoons.*
Note: the order of pp. as given below is not the same for all copies of *Melotoons.*
[4] Mr. Natural, by R. Krumwitz. 8 sketches, 3 with Big Baby.
[5-6] More Table Talk. w/ Mr. N., F. Foont, R. Schwartz. Early version of 169:8-11.
[7] Fuuny [*sic*] Animals. sketches.
[8] Sketches, incl. "Have a Cigar." Full-page repr. 16:57.
[9-12] Truckin' Along with R. Crumb. RC's written answers to questions prepared by editor and Seth Tobocman. Repr. from 123.
[13] Sketches. Repr. 16:22.
[14] Sketches.

[15–17] Mr. Natural, featuring Hippy Joe & Oxo Wowmom. Early version of 169:12–14.

[18–19] Sketches. Drwg. at bottom of [19], "Another Breakthrough in Comic Book History!!", is early version of panel at top of page 230:15.

[20] Back cover; full-p.: Sketch of girl with Jippo the Bear looking at her with love. (Possibly Kathy Goodell.)

Note: A one-page R. Crumb Checklist was inserted with the magazine when first sold.

161** ***Melotoons, No. 2 (1976), [26] pp. 8½ X 11"; price not listed—but sold at first for $1.50, later for $1.00. Fanzine. Ed. & pub. Peter Kuper. ©Robert Crumb. Material by RC is from 1971 sketchbook, except for back cover. (See discussion at 160.)

[1] Cover; thick paper, black on white: At top under title: By R. "The Shlep" Crumb. Center: Little man, somewhat like RC, riding on ass of girl. Repr. from 124:57.

[2] No Way Out. Early version of 255:51.

[3] R. Crumb: Foreword. At bottom of p.: drwg. repr. from 124:59.

[4–6] Variety of drawings; one on p. [5] repr. from 124:59.

[7] Mr. Natural and Flakey Foont in "Sittin' Around the Kitchen Table." Early version of 169:6–7.

[8–13] Variety of drawings.

[14–15] Man Against Fly. Drawings & strip; man after fly with swatter.

[16–18] Drawings.

[19–22] Gary Griffith, "R. Crumb or Something." Repr. of 449, with title change.

[23] Drawings.

[24] Drawings, incl. characters Roobis Doobis & Rumpis Dumpis, Mr. N., Shuman the Human, Stinko the Clown.

[25] Mr. Natural. Two cartoons at top of p., one of which has dialogue from cover of 169, but not the setting. At bottom of p.: "Mr. Natural"—6-panel strip (gives aspirin to girl with headache).

[26] Back cover: blow-up of Simp the Gimp panel: "Chark You, Fuckly!" Yuck Foo, Charkley." From 218:13.

162 ***Mendocino Grapevine,*** No. 2 (1973). Tabloid. Ed. Stewart Chapman; 1484 S. Main St., Willits, Cal. No longer pub.

Cover, and grapevine logo: b. & w.: Bulldozer about to uproot tree to which hippy girl is clinging: "Woodman, spare that tree!!" Repr. in color: 111:1.

163 ***Mendocino Grapevine,*** No. 16 (Apr. 1–15, 1974).

Cover: It's Redtag Time in the Country. (Have not seen; prob. b. & w.; cover protests against county practices in condemning bldgs.—esp. alt.-style housing.)

163a ***Mindfucke: The Magazine of Mental Intercourse,*** No. 5 (Spring 1969), 64 pp. 8½ X 11"; $1.50. Ed. Joe B. Stewart; pub. quarterly by War Babies Unlimited, Washington, D.C.

Cover, titled in red ink on heavy yellow stock: drawing of juke box in brown ink.

Inside front cover: drawing of chest of drawers in front of window; w/ A. McSpade.

8–18 Pages from Robert Crumb's New York Sketchbook. (p. 18: "Nameless Terror"; repr.: see note after 101a.)

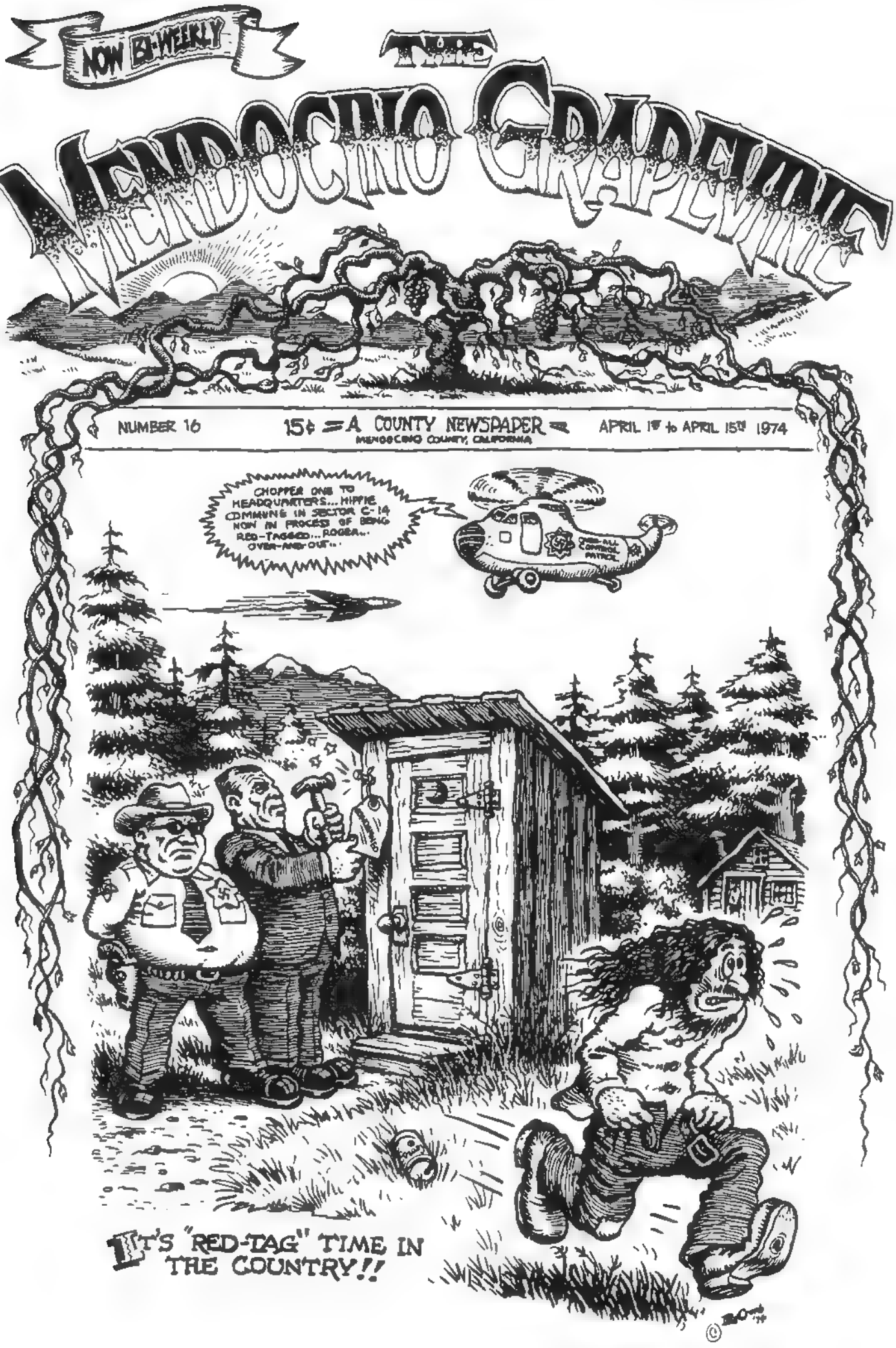
Inside back cover: drawing of naked people falling from sky; one says: "The Endless Nothing."

Back cover: drawing of congested, convoluted highway in a city.

164 ***Mom's Homemade Comics,*** No. 3 (1971), [36] pp. 50¢. ©Denis Kitchen. Pub. Kitchen Sink.

[2] It's Fun! The Whole Family Can Play!! Just match the clean-cut All-American boy above with the sleazy underground artist below. ("Before" and "after" photos of Glassford, Wendel Pugh, Jay Lynch, Jim Mitchell, Bruce Walthers, Kitchen, Williamson, & R. Crumb. RC's "before" picture shows him around age 10 holding toy animals, incl. panda.) Repr. 437:103.

[25–28] Kumquat Jam. (w. Kitchen, Glassford, Dale Kuipers, Mitchell, Pete Polaski, Pugh, Lynch, Dave Dozier, Walthers, Dennis Brul.) RC has one panel, p. 27.


NOW BI-WEEKLY
THE
MENDOCINO GRAPEVINE
NUMBER 16
15¢ = A COUNTY NEWSPAPER =
MENDOCINO COUNTY, CALIFORNIA
APRIL 1ST to APRIL 15TH 1974
CHOPPER ONE TO HEADQUARTERS... HIPPIE COMMUNE IN SECTOR C-14 NOW IN PROCESS OF BEING RED-TAGGED... ROGER... OVER-AND-OUT...
IT'S "RED-TAG" TIME IN THE COUNTRY!!

165 ***Mondo Snarfo*** (1978), [36] pp. $1.00. Ed. Denis Kitchen; pub. Kitchen Sink. Subtitle: Surrealistic Comics.

[21-23] Grim Grids. By R. "Ol' Grumpy Gramps" Crumb. ©1977.

Morse's Funnies. One-copy comic book; RC did cover. See "Misc." (318).

Mother: The Magazine That Remembers. Unused cover drawing; see 241:5.

166** ***Motor City Comics, [No. 1] (Apr. 1969), [28] pp. 50¢. ©R. Crumb. Rip Off. (Later printings by Rip Off, with Keith Green/Industrial Realities as "producer" at 75¢ price.)

[1] Cover: Lenore Goldberg and Girl Commandos beating up cops.

[2] Deep Meaning Comics, with Jeannie—and featuring that Mischievous Li'l Mystic, Savannah Foomo.

[2] 4 panels: The Desperate Character.

[3-7] The Inimitable Boingy Baxter. Repr. 267:125-29.

[8-15] Lenore Goldberg and Her Girl Commandos. w/ Janet Jones & Bob. Repr. 278:11-19.

[16] More Deep Meaning Gommigs: Mopin' Around in Motown with Jeannie and her friends. w/ Savannah Foomo. Repr. 278:96.

[17-21] Eggs Ackley in "Eyeball Kicks." Repr. 278:91-95.

[22-23] Smelly Old Cat. w/ Black Pete. ©April 1969 by R. Krumwitz Studios, Inc. All Rights Reserved.

[24-26] Why oh why oh why the hell am I in Motor City. By R. "The Queer" Crumb. Repr. 280:4-6.

[27] Hi-Lites of Detroit. By America's Best-Loved Underground Cartoonist. (Let's Hear It for Me!) R. Crumb.

[28] Full-p. "ad" in red, black, white: Workers of the World Arise! Cast off your chains and read Motor City Comics. By The People's Cartoonist—R. Crumb.

167** ***Motor City Comics, No. 2 (Feb. 1970), [28] pp. 50¢. ©R. Crumb. Rip Off. (Later printings by Rip Off, with Keith Green/Industrial Realities as "producer" at 75¢ price.)

[1] Cover: Cops raid Lenore Goldberg and friends.

[2] Bo Bo Bolinski, the Barroom Bum. Repr. 267:55.

[3-17] Lenore Goldberg and Her Girl Commandos. w/ Janet Jones, Carolyn Lester & the baby: Cranberry Sunrise Vishnu Meadow King. By the Old Lefthander. Repr. 276:52-59.

[18] Jimmy the Jeep.

[19] Shuman the Human's Night of Terror. w/ Mr. Snoid. Repr. 267:147.

[20-26] The Simp and the Gimp. w/ Big Bill & Asper Oggus. Repr. 267:130-136.

[27] Potatoes Browning. w/ Mr. Nelson & Tom.

[27] 4-panel strip: Carl the Cartoon Character.

[28] Full-p. "ad" for Motor City Comics: Don't you think it's time to *Stop Watching* T. V.? etc. Repr. 278:Back cover.

168** ***Mr. Natural, [No. 1] (Aug. 1970), [28] pp. 6½ X 9½"; 50¢. ©R. Crumb. Pub. Apex in cooperation with S.F. Comic Book Co.

[1] Cover: Mr. N. kicking F. Foont: "Unh!"

[2] Sunny Side Up with Mr. Natural.

[3-5] Mr. Natural's 719th Meditation. Repr. 64.

[6-10] Mr. Natural and Shuman the Human in "Om Sweet Om." Repr. 267:15-19.

[11-13] The Origins of Mr. Natural. (Mostly prose with a few illustrations.)

[14-15] The Mr. Natural Drawing Contest. Putative drawings by 20 "contestants"—all but a few of whom are real people out of RC's life: Gary Arlington, 30, Nome, Alaska; Bobbie Bankhurst, 17, 315 S. Nevada St., Oceanside, Cal.; Barbara _____?, San Anselmo, Cal.; Mike Britt, 26, Tigard, Ore. [see *FMZ* & *Foo*]; C. V. Crumb, Jr., Havertown, Pa. [brother Charles]; Dwark Farkwarr, Nova Scotia; Abie Gazunt, 43, 641 Orchard St., NYC; Kathy Goodle, 23, Sacramento [name sim. to girlfriend's]; Sanford Goines, Lewiston, Idaho; Tootsie Kavek, 13, Ames, Ia. [RC lived here once, as he did in Oceanside]; Carol Kraft, 6, N. Platt, Neb.; E. J. McEnelly, 39, Perth Amboy, N.J.; Mrs. R. H. Morgan, 48, Chicago, Ill.; Arnie

Needleman, 28, Brooklyn, N.Y.; Sandee Pahls, 23, Chicago [sister Sandra]; Neil Schneiderman, 26, Cleveland Hts.; Janet Shapiro, 24, Buffalo, N.Y.; Danie Sladovski, Cleveland Hts. [wife Dana]; Melvin Smurdley, 37, Evansville, Ind.; and Candy Yamamoto, 19, S.F. [mentioned at 268:118].

[16] Organ Presents Little Johnny Fuckerfaster. From 175:14. Repr. 267:36.

[17] Shuman the Human. ("I'm a pathetic human wreck.") w/ Fatback.

[18–26] Mr. Natural in "On the Bum Again." w/ Big Baby. Repr. 267:20–28.

[27] Mr. Natural's Old Man, featuring Li'l Cute. Repr. 120:12.

[28] Full page, prose & drawings: Great Cartoon Characters of the Past: Where Are They Now? Gandy Goose & Sourpuss, of Paul Terry's "Terrytoons" group.

169** ***Mr. Natural, No. 2 (Oct. 1971), [28] pp. 7 X 10"; 50¢. ©R. Crumb. S.F. Comic Book Co.

[1] Cover: F. Foont to Mr. N.: "Mr. Natural! What does it all mean??" "Don't mean sheeit . . ."

[2] Mr. Natural "Does the Dishes."

[3–5] Mr. Natural and Flakey Foont in a Gurl in Hot Pants. Repr. 267:13–14.

[6–7] Mr. Natural and Flakey Foont in Sittin' Around the Kitchen Table. ©1971 by R. Crumb Studios. For early version, see 161:7.

[8–11] Mr. Natural in "The Girlfriend." w/ F.F. & Ruth Schwartz. Early version: 160:5–6.

[12–14] Mr. Natural, ("Have you seen 'um lately?" "Nope.") w/ Asper Oggus & 2 hippies. Early version: 160:15–17.

[15–21] Mr. Natural. ("I am the greatest." w/ Mr. Snoid.

[22–27] Mr. Natural in "On the Bum Again," Part Two. w/ Big Baby & Salty Dog Sam. ©1971 R. Crumb Productions. Repr. 267:29–34.

[28] Full page: Here they come!! It's your favorite comic characters, Mr. Natural and Flakey Foont in their very own Automobile. (Model auto to cut out and glue together, with directions.)

170** ***Mr. Natural, No. 3 (1977), [44] pp. $1.00. ©1976–1977 by R. Crumb. Pub. Kitchen Sink Enterprises.

[1] Cover: Mr. N. naked on beach, with Jippo the Bear: "My hero." (1977)

[2] Kit 'n' Kaboodle in "Dry Spell Blues." (1977)

[3–42] Mr. Natural. w/ F. Foont, Ruth Schwartz, Prof. Wanowski, Billy Bob, Ricky Bernstein, Mike. Repr. from *Village Voice* (see 223) & apparently ran at same time (1976) in *San Francisco Bay Guardian.* Regarding serialization in *Voice*:

[3–4] appeared in *Voice,* 21/5, p. 11.
[5–27] appeared in *Voice,* 21/6–28, all p. 6.
[27] repeated in *Voice,* 21/29, p. 6.
[28] omitted by error.
[28–38] appeared in *Voice,* 21/30–39, all p. 6.
[39] omitted by error.
[40–41] appeared in *Voice,* 21/40–41, both p. 6.
[42] appeared in *Voice,* 21/42, p. 8.

(**Note:** each p. titled "Mr. Natural," except for p. [14], which is titled "Mr. Natural Takes a Walk," and p. [22], "Mr. Nostril.")

[43] Fat 'n' Sassy.

[44] Modern World Funnies, featuring Me.

Muddafuck: The Magazine That Hates. Unused cover drawing; see 241:4.

171 ***National Insider,*** Vol. 14, No. 4 (Jan. 26, 1969). Tabloid. 15¢. Chicago. Cover has headline: Exclusive Interview with Artist! Cops Snatch Hippie Sex Comic! Below that is repro of cover of *Snatch,* No. 1. (*Insider* cover repr. 189:14.)

[13] Where the Action Isn't. From 81:13.
Two panels from 43:13.
Drawing of cop shooting flower out of girl's hand. From 236:5.
Photo of Mr. Natural button—and photo of RC, cropped from wedding picture.
Article-interview of RC by Chadwick [Marty Pahls]; see 425.

Note: Barrier (415:6) incorrectly gives date of this issue as Dec. 15, 1968—but the issue of that date does

contain an article on u-g. comics (see 400). During the period 1968–72 *NI* reprinted a number of items by RC; and there were references to him occasionally, esp. in column "Notes from the Underground," during 1968–70 (info from Pahls, 4/22/80).

171a *New Gravity Einstein Monster,* No. 2 (1970). Pub. San Francisco Comic Book Co.

90 Mr. Natural's Quiz Page. Art & lettering only; repr. 254:22.

102 There Was But a Single Clue—the Picture!! Repr. 197:34.

105 Portrait: Gary Arlington and His Comic Book Store. Repr. from 195:35. (Also appears in *New Gravity,* No. 1.)

172 *New York Review of Sex and Politics.* According to 453:40, RC was pub. here in 1969–70; however, a search by Shelby Kirch of the first 19 of the 20 issues published turned up nothing.

172a *Nickel Library,* No. 50 [prob. 1970]. 8½ X 11"; 5¢. One sheet only, with holes punched for notebook. Approx. weekly series edited by Gary Arlington (S. F. Comic Book Co.). This sheet has b. & w. repr. of cover of 260.

172b *Nope,* No. 6 (1968). Dittoed fanzine. Ed. Jay Kinney. New York City. (Full title, this issue only: If ya can't say Yep, say Nope.)

Cover: Man with huge feet, on the street: "There comes a time when a guy has to put on his shoes and truck on down."

172c *Nope,* No. 7 (1968).

Cover: Crowd of people on street at night; all look alike, all "thinking"; set within a circle. Caption: Are people thinking more and enjoying it less?

173 *Nope,* No. 9 (Nov. 1969).

19–20 O-So-Kleen Comics: "Comics for the Clean of Heart." w/ Bob Kleen. Repr. 26:30–31. Excerpt in 437:122. Title derived from type of master upon which drawing was done. Written across top of p. was: HEYER 1460 O-SO-KLEEN (acc. to Kinney, quoted in 415).

173a *Nope,* No. 11 (1971).

2 Two illos for editorial page by Kinney: Hothead Harry [lightbulb] says: Turn on the Heat! and Jippo the Bear (holding sign saying "Support the Shaw Fund").

Note: The above four issues of *Nope* are the only ones RC appeared in, as confirmed to me by Jay Kinney in letter of 11/7/80.

174 *Nostalgia Illustrated: The Pleasures of the Past,* Vol. 1, No. 4 (Dec. 1974). Ed. Alan Lemond; pub. Stan Lee. 575 Madison Ave., NYC.

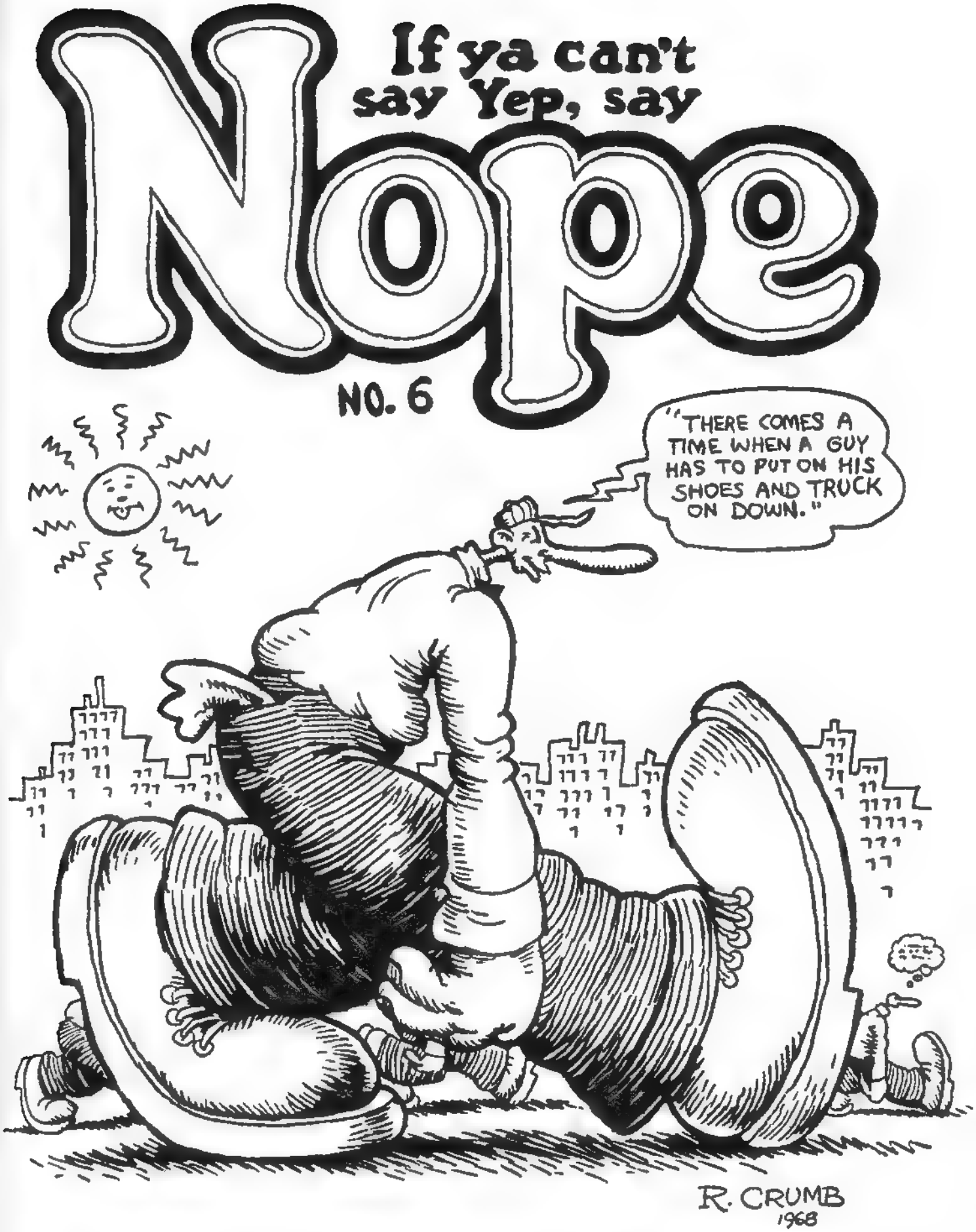
48–50 Illustrations for "The Small Small Businessman," by Bob Condon. From 189:67–69. Other issues of *Nostalgia* have RC material, including "The Heap Years of the Auto—1946–59" (from 189:17–19) and an introductory note on George Herriman for "Nostalgia Comic Section: 'Krazy Kat.'" These were all done orig. for Woody Gelman in New York, 1965–66. (Acc. to Geo. Erling, RC had something in *Nostalgia,* No. 3, Nov. 1973, while Slabicky [493d] lists "Heap Years" as appearing in "3/75" [possibly March].)

"Oggie and the Bean Stalk." See *The Yum Yum Book* (266).

"Om" Home Made Comix. An anthology; see 280.

175 *Organ,* Vol. 1, Issue II (Sept. 1984) [actually Sept. 1970]. Tabloid. 50¢. Ed. Gerard van der Leun; pub. Christopher Wells. Himalayan Watershed Properties, Berkeley.

14 Organ Presents Little Johnny Fuckerfaster. Repr. 168:16; 267:36.


If ya can't say Yep, say
Nope
NO. 6
"THERE COMES A TIME WHEN A GUY HAS TO PUT ON HIS SHOES AND TRUCK ON DOWN."
R. CRUMB
1968

14 And several sketches.

Also in this issue: articles on RC by van der Leun (499) and Donahue (433).

176 *Organ,* 1/3 (1970).

? Drawing: "Boobtoob." Prob. same as 185:10. (Have not seen; info from Rubin, 485.)

177 *Organ,* 1/4 (1971).

17 Photo of composition book, upon which is written: Bobby Crumb, 334 E. 8th St., N.Y.C. At bottom of page is printed: "A Collector's Item," which leads to:

18–19 Centerspread of 22 or more drawings from sketchbook; some later appeared in *Artistic Comics;* one of these in particular (repr. 16:60), is similar to cover drawing of 55 (in turn repr. in 56:142).

33 Small illo of Jesus Christ giving the finger and saying "Upeth yours."

[**Note:** Probably there are other issues of *Organ* with RC contributions; for instance, Rubin, 485, mentions "small illo" in No. 9.]

178 *Orpheus,* Vol. 2, No. 2 [1969], 34 pp. 8¼ X 10⅝"; 60¢. Phoenix, Ariz. Masthead lists 13 staff members in alphabetical order—from Charlie Adrian through Nick Winters.

20 Drawing, in blue ink, captioned as follows: Fantasy number 22,235, Epic and Legend Dept.—Edgar the Wanderer, overpowers the gargantuan but slow-witted Leja, Queen of the Amazon Warriors of Vulvalia, in hand to hand combat. (Etc.)

Original Zap Comics. See *Zap,* No. 6.

179 Ozone: *Tales from the Ozone,* [No. 1] (1969), [28] pp. About 8 X 11"; 50¢. Pub. Grande Ballroom, Detroit.

[3–5] Bleeding Heart Syndrome. w/ girl narrator & Dave. Repr. 267:72–74.

Paranoid Comics. Unused cover drawing; see 241:5.

180 *People's Comics (1972), [28] pp. 7¼ X 10¼"; 50¢. ©R. Crumb. Pub. Golden Gate. Reprinted by Kitchen Sink/Krupp in 1976.

[1] Cover: Tank symbolizing America being sabotaged.

[2] On the Street, with Shuman the Human. By Max 'n' Bob Crumb.

[3–6] The Confessions of R. Crumb. Repr. 267:8–11.

[7–10] The R. Crumb ucke$$ Story. w/ Miss MacIntyre. Repr. 276:48–51.

[11–12] Patricia Pig in Patricia Stays at Home.

[13–27] Fritz the Cat, "Superstar." w/ Abigail, Bruno Bear, Stevie [Krantz], Johnnie [Carson], Andrea Ostrich. Repr. 265:105–119.

[28] Brilliant American Maniacs Series, No. 1: Crazy Ed. By Harvey Pekar and R. Crumb.

Perhaps Comics. Unused cover drawing; see 219:95.

181 *Playboy,* 17/7 (July 1970).

198 It's That Lovable [*sic*] Darkie, Angelfood McSpade. w/ Mr. N. (Angelfood goes to Chicago to become a Bunny, beats up Hefner at end of strip.)

This strip was specially drawn for Kurtzman; it is included on the first page of "Little Annie Fanny," by Harvey Kurtzman and Will Elder, pp. 198–201. Within the main strip, which deals with Annie being introduced to the underground press, RC's strip & another by Gilbert Shelton are shown as having been published in *The East Village Other,* which is spread open in a large panel taking up ¾ page. "Angelfood" takes up a full page in the depicted tabloid—14 panels. The size is greatly reduced, but it can be read. Repr. in *Playboy's Little Annie Fanny* by Kurtzman & Elder (Chicago: Playboy Press, 1972), p. 122.

182 *Pleasure.* New York. Sex magazine. RC pub. here around 1969 (acc. to Hodgetts, 453:40); have not

searched; do not know if orig. material appeared here or not. Some material from *Pleasure* was reprinted in 498.

Plunge into the Depths of Despair. See *Despair.*

Portfolio of Underground Art. Collection by various artists. See 280a.

Pot Shots. Book by Stepanian, illus. by RC; see 289.

183 ***Print Project Amerika,*** 1/1 (Dec. 1970). 11 X 15"; 60¢ "off campus." Student magazine with editorial offices on Central Park W., NYC; probably out of Columbia U.

[24–26] In color: Let's Get Outa Here! w/ Mr. N., Old Pooperoo & Judy Holiday; and numerous small b. & w. drawings from sketchbook at top of each page. Repr. 193a:16 in b. & w. and without small drawings.

184 Pro Junior: ***Don Dohler's Pro Junior*** (1971), [36] pp. 50¢. ©Denis Kitchen. Pub. Kitchen Sink. Down left side of cover: Baltimore's Blasphemous Bad Boy.

[3] Perdido, Part One, with Pro Junior. w/ Harmon. By. S. Clay Wilson & R. Crumb.

[4] Pro Junior in Perdido, Part Two. w/ Lu Ann. By R. Crumb & S. Clay Wilson.

[12–13] **Note:** 2-p. spread, "Jim Mitchell's Pro Junior Comix," includes caricature of RC.

[35] In 1972 printing: Ad for "River Blues" by R. Crumb & His Keep-on-Truckin' Orchestra (sold by Krupp); includes drawing, "Hey this's a great rekerd!", repr. from 230:2. This ad appeared in most Kitchen Sink comic books printed (or reprinted) in 1972. This is the only mention of this ad in the present Checklist.

185 [Promethean Enterprises], No. 1 (1969), [30] pp. Ed. Jim Vadeboncoeur; art dir. Al Davoren; with Pat Price & Bud Plant. Pub., Promethean Enterprises, San José, Cal. The cover of No. 1 carries only a special logo, which is the true title (noted on title pages) of all five Prometheans. The intricate logo is illegible unless you know its secret. The Promethean books are elegant fanzines with stiff covers and high-quality paper, measuring about 8½ X 11". The price of the first four issues is $1.00.

Three pp. of drwgs. from sketchbook, titled "Robert Crumb"; ea. signed: R. Crumb, '66:

[10] "Boobtoob." Girl with head smashed into TV set. Repr. 176; similar to drwg. in 240:1.

[11] The "El." (New York)

[12] Drawing of old Pontiac Silver Streak. Also, drwg. of weird drag-race vehicle.

186 ***Promethean Enterprises,*** [written down left margin of cover], No. 2 (1970), [56] pp. Eds. Jim Vadeboncoeur, Bud Plant & Al Davoren. Across top of cover: *The Magic Circus Brings You—The Who.*

Three pp. of sketches from notebook, titled "Robert Crumb"; each signed: R. Crumb, '66:

[43] Top: Photo of RC walking on r.r. track, by Joel Deutsch.
Bottom: Sketch of train.

[44] Going Downtown on the Streetcar. (Probably Cleveland.)

[45] 3 drwgs.: Girl sitting in easy chair eating ice cream (probably Dana) [repr. 323f]; teenage girl dancing (repr. 484:76); two cars crashing.

187 ***Promethean Enterprises,*** No. Three (1971), [68] pp. $1.00. Eds. same as 186. Contents page refers to: R. Crumb Portfolio III—"various places throughout the magazine."

[1] Cover, orange black & white: At top: @#*!!! At bottom: Promethean Enterprises. Central drawing: Guy running down tunnel lined with bureau drawers pulled out part way full of clothes.

[4] Editorial page: large drawing of junkyard.

[5–6] Fritz the Cat, Magician. Repr. 265:68–69.

[13] The Silly Pidgeons [*sic*]. 12 panels. (Setting is Denmark. This & similar strips below represent RC & Dana on tour of Europe, 1964–65.)

[18] The Silly Pidgeons. 24 panels.

[24] The Silly Pidgeons. 20 panels. Dated March 12, 1965.

[46] The Silly Pidgeons. 24 panels. Dated 7 Nov. 1964.
[50] The Silly Pidgeons. 8 panels. (Setting, U.S.)
The Silly Pigeon. 6 panels. (Setting, Washington Square, N.Y.)
[65] Two drwgs. & a 4-panel untitled Fritz strip appearing also in 265:67.
[67] Illustration for an editorial joke: The Instigators Pose for a Picture.

188 ***Promethean Enterprises,*** No. Four (1971), [76] pp. $1.00. At top of cover: *All Kines Comics.*
[22–28] R. Crumb—Portfolio 4. (Not dated, but probably drawn 1965–66.) Dozens of drawings of Fritz, together with pigeons, crows, scrawny birds, pigs, other funny animals, several humans, and a number of old cars. Most are repr. 265:70–74; quite a few appear in 412, on pp. 110, 113–115, 118–122, 124, 126.
[38–39] Center spread: The Nightmare. Drawing of Kathy [Goodell] asleep. w/ Mr. Snoid. Signed: for Kathy from Robert, 1970. Repr. 1:26; 57:86–87.
[73] Art work for ads on "We Speak" page: (1) After Breast Surgery ("Identical Form" brassiere); (2) Photographic Doll (using "your child's own face"); (3) Home Organists! (home course by Al Bollington, Decca recording organist).

189 ***Promethean Enterprises,*** No. 5 (1973–74). Price on cover: $1.50; price inside: $2.00.
Interview of RC by Al Davoren: "When I Think of All the Foolish Nonsense I've Been Involved in . . . ." pp. [3–4, 6–9, 15–16, 20, 61, 63, 65–66, 70–71, 73–74]; see 430.
[3] Photo of RC reading *High Heels* magazine.
[5] Photo of RC & Kathy [Goodell].
[10–12] Roberta Smith, Office Girl. Thirteen 4-panel strips, all of same title. Repr. from 307.
[13] Cover of *Yarrowstalks,* No. 3.
[14] Front page of *National Insider,* Jan. 26, 1969 (see 171).
[17–19] Written text and drawings: The Heap Years of the Auto—1946–59. Signed: Bob Crumb. 19 drwgs. of automobiles. Repr. 174.
[63] Cover of *East Village Other* ("Burned Out"); see 93.
[64] Repr. of card drawn for American Greetings Co. in 1964.
[67–69] Illustrations by RC for article by Bob Condon, "The Small Small Businessman." Repr. 174:48–50. (11 illos done in panels, each with text by Condon.)
[72] Repr. of flyer for Crumb cartoon show at Berkeley Gallery, Feb. 2–27, 1971. See fuller descr. at 321. Essentially same art appears on cover of 259.
Small self-portrait panels (repr. from 230:18–19) scattered throughout issue: pp. [4, 6, 7, 8, 9, 15, 16, 20, 61, 63, 65, 66, 70, 71, 73, 74].

189a ***Punk,*** No. 7 (Feb. 1977). Ed. John Holstrom, pub. Tom Katz. NYC.
36–37 Letter to Holstrom dated Aug. 4, 1976, in response to parody of Mr. Natural by Robert Romagnoli in *Punk* No. 5, Aug. 1976 (see 389a). The letter is published as a photocopy of the actual notebook sheets upon which RC printed his message—though the two pages appear in reversed order.

190 ***Punk,*** Vol. 3, No. 12 (Jan. 1978).
14 Portrait: Helen "Wheels" (Robbins)/ New York City, March '76. The original drawing reprinted here is inscribed: To Helen from Crumb with Love! The uninscribed portrait appears in the *Sketchbook* (268:201).

191 ***Rat: Subterranean News,*** 2/13 (June 19–July 3, 1969). Tabloid. 15¢. Ed. Jeff Shero. NYC.
1 Cover: Cool cat & girlfriend: "Let's walk down St. Mark's Place and see what's happening." While she is thinking: "Nuthin' tuh do. Nuthin' tuh do." Signed: R. C. and the Phantom Spitter. Except for signature, cover is repr. from 231:9.
Note: RC also has a reprint-illo in Aug. 12–26, 1969 issue; other issues not searched.

"R. Crumb Almanac." See VI.A., Juvenilia (295).

R. Crumb Sketchbook. See 268.

R. Crumb's Best Buy Comics. See *Best Buy Comics.*

R. Crumb's Big Yum Yum Book. This was RC's working title on *Yum Yum Book* (see 266) in 1962, as recalled by H. Pekar in 1970 (see 478:680).

R. Crumb's Carload o' Comics: Special Abridged Comic-Book Edition. See *Carload . . .* (For RC collection, see 267.)

192 R. Crumb's Comics and Stories, April 1964, Number One (1969), [12] pp. 5¼ X 7½"; 35¢. ©R. Crumb. Rip Off Press. (Drawn in 1964, pub. in 1969.)

[1] Cover: Girl sitting with frogs crawling up skirt (caricature of Dana, acc. to Barrier, 417:17).

[2] Blank except for copyright line.

[3–12] R. Crumb [*sic*] Comics and Stories. 6 panels/p. w/ Fritz the Cat, mother, sister (incest theme). Not reprinted in *Complete Fritz* (265) at RC's request.

R. Crumb's Fritz the Cat. See 261.

R. Crumb's Head Comix. See 260.

193 ***Real Free Press,*** No. 5 (Mar. 1972), [24] pp. Tabloid size, but good paper. Ed. R. Olaf Stoop. Amsterdam.

[16] Mr. Natural's 719th Meditation. Dutch translation. From 168:3–5. **Note:** there are other RC reprints or translations in this issue—and in other issues generally of *RFP.*

193a ***Real Free Press,*** No. 6 (April 1974).

[1] Reprint of *EVO* cover in b. & w. (see 93).

[13] Repr. of "Science Fiction Comics" jam from *EVO* (97:3); see also 337.

[16] Repr. of "Let's Get Outa Here!" from 189:24–26 (in b. & w. and w/o small illos).

The Realist Presents the Last Supplement to the Whole Earth Catalog. See Whole Earth Catalog.

193b ***Rolling Stone,*** 141 (Aug. 16, 1973).

Article illustr. by RC: Beating a Bust: Two Views, 1. A Cop's Advice, by George Frazier, pp. 22–25; 2. A Lawyer's Advice, by Michael Stepanian, pp. 25–26, 28, 30. Latter material excerpted from Stepanian's book (see 289), with illos by RC also from book, as follows:

25 One drawing, from 289:86.

26 One drawing, from 289:94–95.

28 Two drawings, from 289:97 & 12–13.

30 Two drawings, from 289:75 & 54–55.

Sad Book. Book by John Gibbons, illustrated by RC; see 285.

194 ***San Francisco Bay Guardian*** (1976). Newspaper.

"Mr. Natural" strips appeared here approximately same time as in *Village Voice* (see 223); repr. in *Mr. Natural,* No. 3. (Have not seen; info from Peterson, 480a.)

195 ***San Francisco Comic Book,*** [No. 1] (Jan.–Feb. 1970), [36] pp. 50¢. Ed. Rory Hayes; pub. S. F. Comic Book Co.

[20–22] Krude Kut-Ups: Some Off-the-Kuff Krud by Krumb. Chief character (unnamed) appears to be early version of Flakey Foont. **Note:** this strip not same as 204:16–17.

[22] Half-p. "ad": Guess I'm Just Neurotic. From 240:9; repr. 437:186.

[35] Drawing: Gary Arlington and His Comic Book Store. Repr. 484:51 & 171a:105.

196 ***San Francisco Comic Book,*** No. 2 (Mar.–Apr. 1970), [36] pp. 50¢. Pub. S. F. Comic Book Co.; printed & distr. Print Mint. Mg. ed. Gary Arlington.

[23–25] The Skating Vanities Presents Gloria Nord in action on Skates and with her favorite cigarette! . . . and co-starring those nutty nerds, Av 'n' Garl w/ Fritz the Cat appearing briefly in a dream.

197 ***San Francisco Comic Book,*** No. 3 (1970), [36] pp. 50¢. Mg. ed. Gary Arlinton. Pub. S. F. Comic Book Co.; printed & distr. Print Mint. **Note:** Geerdes (437:311) lists the publisher as Company & Sons; but this seems wrong (at p. 316 he lists SFCBC).

[1 & 36] Wraparound cover: Hippy hexing teenage girl to horror of her parents.

[20–22] Underground Hotline: w/ RC & Lark Clark. Drawn by the Big Lug Himself, R. Crumb. ©1970, Crumb Studios. Repr. 267:69–71.

[31–33] Fucked Up: Apocalyptic Humor for the Concerned Citizen. Jam (w/ Shelton, Wilson, Spain, Williams, Irons, Hayes, K. Deitch & Lynch.)

[34] . . . There was But a Single Clue—The Picture. (Behind photo of Gary Arlington is a cartoon montage that includes RC characters.) Repr. 171a:102.

198 ***San Francisco Comic Book,*** No. 4 (1973), [36] pp. 50¢. Ed. Gary Arlington; pub. Print Mint. Full title: Still the Weirdest and Most Insane/San Francisco Comic Book/Now Incorporating Dogbite Magazine.

[33–34] Mr. Know-It-All in "Four More Years." ©1972. (Nixon-type character.)

199 ***Scanlan's Monthly,*** Vol. 1, No. 6 (Aug. 1970). New York. Ed. Warren Hinckle.

Cover: Repro. of back cover of *Zap* 0 with changed dialogue: "This dirty magazine is only about pot and dope smuggling and poontang movies and . . ." etc.

200 ***Screw: The Sex Review.*** Ed. Al Goldstein. New York.

RC contributed here from around 1969, acc. to Hodgetts (453:40). Have not searched; do not know if orig. material appeared here or only reprints. Some material from *Screw* was reprinted in 498. For an interview of RC in *Screw* (with reprints), see 480b.

Secret Agent for the CIA. See 263.

Seed, See *Chicago Seed.*

Shag, 2 & 3. See Juvenilia, 304c.

201 ***Short Order Comics,*** No. 1 (1973), [36] pp. 50¢. Ed. Bill Griffith, Joel Schenkman & Art Spiegelman. Pub. Head Imports, Aspen, Colo.

[19] The New Order. Jam (w/ Griffith, Skeeter Grant, Spiegelman & Schenkman; & cameos by Justin Green, Willy Murphy, "Stuart", Jay Kinney & RC).

Sketchbook. See *R. Crumb Sketchbook* (268).

202 ***Slow Death Funnies,*** No. 1 (1970), [36] pp. 50¢. Pub. Last Gasp Eco-Funnies.

[32–33] Flakey Foont in Smogville Blues. w/ Mr. N. Repr. 280:10–11; 275:18–19.

203 ***Snarf,*** No. 6 (1976). $1.00. Ed. Denis Kitchen; pub. Kitchen Sink.

[1] Cover: Smiling man with glasses operating vehicle with four rotating metal legs, upon each of which is a huge shoe: "Fight the big companies with good old American know how!" ©1975. (Note crude early sketch upon which this cover possibly based: 239:5.)

204 ***Snatch Comics,*** [No. 1] ([Oct.] 1968), [36] pp. 5 X 7"; 25¢. (Pub. by Apex, though not stated.) In 1st ed. there is a 2-p. Wilson drwg. that is reduced to 1 p. in later printings (with another drwg. added). Portions of all three *Snatch*es were reprinted in *Kiss* (see 149) and in *Snatch Sampler* (281). The latter is a

book that must be read front to middle, then turned upside down & over & read back to middle; in references to *Snatch Sampler* below, pages from back to middle are preceded by "B".

[1] Cover: Woman in boots & mini skirt striding down street: What do those hippy chicks do when they do their thing? ©1968 by R. Cum.

[2] Full-p. "ad" for *Snatch*: Hi Swingers! (etc.)

[3] Full-p. "ad" for *Snatch*: Snatch Comics: The *Only*High-Grade Sex Comic! Repr. 281:4.

[4] Moga Booga Whitey! (Full p.) Repr. 281:65.

[5] Full-p.: Splat! Signed: R. Cum. Repr. 281:B13.

[6–7] Strip: The Adventures of Andy Hard-On. Repr. 281:22–23.

[8] Cartoon: "Well, that was nice." Signed: R. Krumb.

[12] 3 illos: (1) Cartoon: "George! Ferget it!!" (2) Black dude leaps into girls mouth dick first: "Eeyah!" (3) Recollection from the past: Sex-crazed Teen-age Pinhead, Naomi "The Hole" Parker of Milford, Delaware.

[13] Jail Bait of the Month: "Honey Bunch" Kaminsky, 13. of L.A. What a little yummy. Repr. 88:12; 270:Cover; 58(mascot); 281:17.

[14] Cartoon: "Gerald, would you please take your penis out for a moment?" Signed: R. Grubb. Repr. 281:B59.

[16–17] Krude Kut-Ups. Repr. 281:38–39. (Not same as 195:20–22.)

[18–19] Center spread: Grand Opening of the Great Intercontinental Fuck-In and Orgy-Riot. Repr. 281:26–27.

[20] Full-p.: "Quick, Fred, the bus is coming!" Signed: R. Crud. Repr. 281:40.

[21] 4 panels: Tit 'n' Ass Topics. Repr. 281:48.

[22] Full-p.: "Down on the Farm": Gettin' the plowin' done and still havin' a good time!

[24] Top ⅔ of p.: Prick Teasers; bottom: 4-panel strip: Mr. Natural. w/ F. F. Repr. 281:47.

[25] Full-p.: Far-Out Fetish Freak Fey "Strapalong" Whiplash. Repr. 281:B61.

[27] Full-p.: My seester she's oggly! Only 3 cents! Signed: R. Grunge. Repr. 281:B68.

[28–33] The Fight. (Between white chick & black chick over "Sam".) Signed on first panel: Another Sex Fantasy by R. Crustt. Repr. 281:41–46.

[34] Full-p.: Excuse me! Signed: R. Crumb.

[35] Full-p.: Arnold! You're drooling! Signed: R. Scum.

[36] Full-p. strip: The Brat: The Little Snot Deserves Everything She Gets. w/ Arnold.

205 ***Snatch Comics,*** No. 2 (Jan. 1969), [36] pp. 5 X 7"; 50¢. [Apex].

[1] Cover: Angelfood McSpade: Hello '69. ©1968 by R. Scrum.

[2] Full-p.: The Pleasure Is Ours, Folks! We really *like* drawing dirty cartoons! w/ Self. Repr, 281:3.

[3] Title page: drwg. of couple doing stand-up 69: Happy '69 from the entire staff here at Snatch Comics!! Signed: R. Crumbum.

[10] Full-p.: Down on the Farm: "Ya better make that th' last one, Ezry . . . we're runnin' outa chickens! —for Gilbert Shelton. Repr. 281:B64.

[13] Full-p.: Fresh Ideas: Try this nifty mother and daughter combination! Signed: El Crummo. Repr. 281:18.

[17] Full-p.: Orgasm on Ice. Signed: Bob Scumb, '68. Repr. 281:B70.

[18–19] Center spread: The Family That Lays Together Stays Together. Signed: R. Crumbski. Repr. 281:B14–15. (**Note:** this is same family as in 252:24.)

[23–25] Look out girls!! The Grabbies are Coming!! w/ Snoids. Repr. 281:19–21.

[33] Full-p.: Winter Fun: Freezin' Their Butts Off, But What Do They Care? Signed: Crumanums '68. Repr. 281:B58.

[36] Full-p. "ad": Jerk Off with Snatch Comics.

(**Note:** there is evidently an early edition of *Snatch*, No. 2, with "blue piss on the interior Rory Hayes page.")

206 ***Snatch Comics,*** No. 3 (Aug. 1969), [36] pp. 5 X 7"; 50¢. [Apex].

[1] Cover: Above title: The New All-Time Low in Smut. Center drawing: Self with hard-on, nudging women about to board bus.

[2] Full-p.: Snatch Comics writhes again.
[9] Full-p.: "You got the weenie, she's got the bun . . ." says Mr. Doggie. Repr. 281:B17.
[23–26] Strip: "Don't Touch Me!" Signed: R. Crunk. Repr. 281:5–9.
[30] Full-p.: "Pump those peddles [*sic*], you little brat!" Repr. 281:B26.
[35] Full-p.: Monster Pecker Cut-Outs. Repr. 281:32.
[36] Full-p. "ad" for *Snatch*: So "Hot" It Runs a Close Second to the Real Thing!

Snatch Comics, No. 2, 69 issue. Unused cover drawing (see 2:11)—but is title page for *Snatch Sampler* (281:1).

Snatch Sampler. Anthology, with cover by RC; see 281.

207** ***Snoid Comics (1980), [36] pp. 6¾ X 9¾"; $1.25. ©R. Crumb. Pub. Kitchen Sink.
[1] Cover: Central square panel in color, showing Snoid hiding under street pavement, dated '78; surrounded by 7 blue & white Snoid figures on a blue background.
[2] Strip: This Cartooning Is Tricky Business. w/ Self and Snoid.
[3–12] The Snoid Goes Bohemian. w/ Beverly Baumstein.
[13–16] . . . and now, those cute, adorable little Bearzie Wearzies. w/ Jippo & Boopsy. From 55:136–139.
[17] How Snoids Are Born.
[18–21] A Short History of America. From 54:21–24; repr. 115:14–15.
[22–25] Those Dharma Bums. w/ Jaf & Suzette. From 53:78–81. Note at end of strip: . . . and good night, Jack [Kerouac], wherever you are!!
[25] The Worry Worts. (4-panel strip) From 53:81.
[26–34] Mr. Snoid in One Foot to Heaven. w/ black hooker & her pimp "Sweet".
[35] Mr. Snoid Among His Fellow Humans.
[36] Full-p. "ad" for *Snoid Comics*: Meet the Snoid.

Soft Tech. Book by J. Baldwin, et al, with illos by RC; see 283.

Special Agent for the C.I.A. See *Fritz the Cat: Special Agent . . .* (263).

208 ***Spectator,*** Vol. 1, No. 17 (Jan. 25–31, 1979), 20 pp. Tabloid. Ed. Rob Howe. Pub. International News Keyus, P.O. Box 1984, Berkeley.
1 Cover: Reprint of back cover of *Zap* 0 in orange and blue, with heading under title: R. Crumb Comix.
9, 12 Article-interview of RC by C. Peterson (see 481), with 5 reprints from strips and two photos of RC by Dave Patrick (one with naked woman).

Squatront. Fanzine; see Juvenilia, 304c.

Staff. See *Los Angeles Staff.*

Stag. Unused cover drawing; see 241:4.

209 ***Stoned Picture Parade,*** No. 1 (1968), [12] pp. 5½ X 8½"; 25¢. Ed. Gary Arlington; pub. Apex (on cover; p. 2 gives S.F. Comic Book Co.). Fanzine or off-the-cuff comic.
[1] Cover, b. & w.: A guy with a small head and big feet thinking about a drum majorette. Repr. 2:12; 497:29; 484:63.
[6–7] 5-panel strip: Mr. Natural. (Basically an ad for *Zap* comics.)
[9] "Ad": Kalling All Kool Kustomers! Ya'll Split Your Sides Reading Zap Comix.

210 ***Surfer Magazine,*** Vol. 12, No. 6 (Feb. 1972). Contains comic-book insert, "Tales from the Tube," ed. Rick Griffin, pp. 41–60. (8¼ X 10¾")

TRICKS COMICS
2 BITS
25¢
HAVEN'T I SEEN YOU SOMEPLACE BEFORE?
PROBABLY... MAYBE ON T.V...
ARE YOU BUSY?
NEVER TOO BUSY, HONEY!
FEEL LIKE A PARTY? YOU SURE ARE A SEXY BITCH!!
WHAT KIND OF PARTY? YOU'RE NOT SO BAD YOURSELF, SUGAR!!
I'D MAKE IT WORTH YOUR WHILE... YOUR PLACE OR MINE?
OH YEAH, YOUR PLACE SOUNDS GOOD...
LET'S GO!
I'M SORRY BUT YOU'RE UNDER ARREST... OOPS!
CLICK
CLICK
TURK ST.
LAR
MARS HOTEL
©1975 R.CRUMB

2ND NATIONAL HOOKERS CONVENTION
JUNE 21 · EXHIBIT HALL · HYATT REGENCY · SAN FRANCISCO

59 Salty Dog Sam "Goes Surfin'!" Repr. 211:31; 267:46. **Note:** insert also sold separately, with pp. renumbered 1–20; "Salty Dog" appears on p. 19.

Tales Calculated to Sell You Bijou. See *Bijou,* No. 8.

Tales from the Behavioral Sink. See *Insect Fear.*

Tales from the Leather Nun. See Leather Nun.

Tales from the Ozone. See Ozone.

211 ***Tales from the Tube,*** No. 1 (1973), [32] pp. 7 X 9¼"; 50¢. Ed. Rick Griffin; pub. Print Mint. **Note:** this comic reprints 210, but has added material; cover design is same as 210, but colors are somewhat different.

[31] Salty Dog Sam "Goes Surfin'!" From 210:59; repr. 267:46.

Tante Leny Presenteert . . . House title of comic material (incl. translations of RC) put out by publishers Evert & Leny Geradts of Amsterdam. (The Dutch phrase means: Aunt Leny Presents . . .)

Teenorama. Unused cover drawing; see 241:4.

211a ***Tele Times: Telegraph Avenue's Tight Little Mag,*** Vol. 2, No. 21 (July 1980), 64 pp. 6½ X 7½"; $1.00. Ed. & pub. Bruce N. Duncan, Berkeley Inn Hotel, Rm. 414, 2501 Haste St., Berkeley, 94704.

1 Cover; paper, b. & w.: Abstract street scene, with Picasso-esque male saying, "Help, I'm over-sexed!"

35–45 Interview of RC & AK; see 435a.

57–58 Review of *Snoid Comics;* see 435a.

212 ***Thrilling Murder Comics,*** No. 1 (1971), [36] pp. 50¢. Ed. Gary Arlington; title © S. Deitch; pub. S. F. Comic Book Co. Subtitle: *Terrifying Tales of Total Paranoia.* Interior is b. & w., with red used for blood & some titles.

[23–26] Jumpin' Jack Flash! Repr. 267:142–145.

Topps Bubble Gum Co., Brooklyn. See discussion of RC's work for Topps at 312.

"Treasure Island Days." Juvenilia, VI.A.; see 304b.

Tricks Comics. See *Coyote Growls,* 57a.

213 ***Tuff Shit Comics*** (1972). 50¢. Pub. Print Mint. Top of cover: Rude Chuckles with a Negative Charge. Note on p. [2]: Proceeds to Heroin Emergency Life Project, a methadone and help program for street addicts.

[18–19] Street Corner Daze. w/ Mr. N. (cameo appearance). Signed: R. Crumb: A cartoon for every occasion. From 252:B22–23; repr. 401:137.

214 ***Turned on Cuties*** (1972). [28] pp. 50¢. Ed. Jay Lynch; pub. Golden Gate. Full title: Ray Finch's 17th Annual Review of . . . Turned on Cuties. [**Note:** Ray Finch=Jay Lynch.]

[11] Willie Mae Jackson.

[15] Nancy Jane.

[17] Frannie Frightendfaun. Repr. 406.

[22] Catholic School Girls. Repr. *Actuel,* 27, cover. **Note:** the three girls are named Veronica Downing, Ernestine Garcia, & Carol Sczrozinski. The latter surname is an incorrect Polish spelling; it is an arbitrary rearrangement of the name of Dave Sroczynski, RC's friend from Cleveland days.

215 ***2 Bit Comics,*** [No. 1] [1971], [8] pp. 11¼ X 17½" tabloid; 25¢. Advertised as "bi-weekly." Owned and pub. by Mitch Morrill, 823 N. Hayworth, L. A.

The first issue and the next were unnumbered and undated, so not certain if RC contributed cover to first or second (but prob. the first). RC did not contribute to the remaining 7 issues, numbered whimsically: 4, 6, 7, 8, 8½, 9, & 9½—and undated, though published in 1972. (Dating determined from ads for comic books, a few copyright dates.)

[1] Cover (b. & w., red, ½-p. drwg.): Mr. N., shoveling dirt, to Foont: "Flakey, my boy, you'll find as I've found that life is mostly hard work!" This drawing, ©1970, is similar to sketch at 16:63. [For small repro of cover, see 501:44.]

[8] Small illo for ad for Demented Comix Shop, L. A. (©1970)

Note: On bottom of p. 3 of the other unnumbered issue of *2 Bit Comics*, which was prob. pub. in 1972, is a 2½ X 3½" drwg. titled "Truck on By": by RC but unsigned; the drawing leads into three ads (not by RC) for a winery, a crafts fair and for *2 Bit Comics*.

Twot. Unused cover drawing; see 241:5.

216 ***Underground Digest,*** Vol. 1, No. 2 (March 1967), 98 pp. 5½ X 8½"; 60¢. Pub. bi-monthly by Underground Communications, Inc., Village Station, NYC. Assoc. pubs.: Christopher Boal & Taylor Castell; ed. Christopher Watson.

[58–60] Head Comix. From 232:10; repr. 260:41–42 as "Hey Boparee Bop."

[82–83] Life Among the Constipated. From 233:8; repr. 67:4 & 260:7.

Underground Press Syndicate; UPS News Service. Material by RC was distributed to u-g. periodicals all over the country through this syndicate. For lists of UPS members at various times, see R. Lewis (471:170–191) & L. Leamer (470:205–209).

Underground Reader. See 287.

217 ***Underground Review.*** New York. Contributed here in 1967.

RC recalls in letter to me of October 13, 1980, that the editor of *Underground Review* was John Wilcox and that his only contribution was "It's Cosmic" (repr. 260:55–58)—that is "I think that was 'Underground Review' but I wouldn't swear to it." Copies of this periodical are hard to find; have not been able to search.

218** ***Uneeda Comix: "The Artistic Comic!" (1970), [28] pp. 50¢. Print Mint.

[1] Cover: Variety of people jammed together in city street, each thinking own thoughts.

[2] Pub. Repr. from 94:3; see note there.

[3] Bo Bo Bolinski: He's Just a Nutty Little Nobody from Newark, N.J.!!

[4] Bo Bo Bolinski: The Burrheaded Barfly.

[5] Bo Bo Bolinski in "Drunk as a Skunk." Repr. 119:2.

[6] Bo Bo Bolinski in "Bo Bo the Great Lover." Repr. 118:1.

[7] Bo Bo Bolinski: He's the No. 1 Human Zero. Repr. 276:60.

[8–12] Mr. Natural Goes to a Meeting of the Minds. w/ Asper Oggus, F. Foont, Shuman the Human, Kathy Kutestuff, Artsy Fartsy & Dora Zockman. Repr. 276:16–20.

[13] The Simp and the Gimp. (6-panel strip)

[14–15] It's a Workaday World. w/ F. F. & Mr. N. ©1970 by that old working stiff R. Crumb.

[16–28] Honeybunch Kaminski, "The Drug-Crazed Runaway" in She's Leaving Home. w/ Pro Junior, Belinda Berkeley. Repr. 267:96–108.

U.P.S. See Underground Press Syndicate.

219 ***US: A Paperback Magazine,*** No. 1 (June 1969). 4 X 6½"; $1.00. Ed.-in-chief, Richard Goldstein; pub. Bantam Books, N.Y.

[93–108] Sketches:

[93] Title p.: A Portfolio from the Sketchbooks of Robert Crumb: Spread. With illo of naked girl.

[94] Full-p. drwg. of sad pig.

[95] Cover drwg.: Perhaps Comics, with montage of figures.
[96–97] Neato Keeno Time! Repr. from 24:16–17; repr. 277:54–55.
[97] Half-p.: Drwg. of naked girl reading a book.
[98] Two sketches and cover: Mother: The Magazine That Remembers, June, 1967. Repr. from 241:4, with year added.
[99] Drwg. of girl & five-panel, untitled vertical strip (Boxes): "Let me out . . ." From 236:16.
[100] Journal notes & sketches dated July 6, 1967.
[101] Full-p. drwg.: "I'm a hippy." "Alright Jim!" From 239:4.
[102] Sketches, incl. Old Pooperoo & another, repr. 269:8.
[103] Sketches, including one already used as cover of *Yellow Dog*, No. 1.
[104] Sketches, incl. one of man vomiting.
[105] Sketches, incl. one from cover of *Yellow Dog*, No. 4.
[106] Drwg. of 3 teenage girls with prose text: How to Get Inside the Teenybopper's Head. Repr. 92:9.
[107] Full-p. drwg.: Roxy Burlesk.
[108] Full-p. drwg. of man in chair: "Heh heh." Repr. from 24:35.

220 ***UWM Post,*** 15/63 (July 28, 1971). University of Wisconsin at Milwaukee student newspaper.
6 Large self-portrait. First panel of "Street Corner Daze" repr. from 252:22. Article on RC by J. Kubo (see 459).

221 ***Venice Side Show,*** No. 1 (1974). Tabloid. 50¢. Ed. Thomas Workentin; Moxie Publications, Venice, Cal.
20–25 White Man Meets Big Foot. From 139:6–27.

222 ***Village Voice,*** (Oct. 30, 1969.
19–20 Two "fashion" drawings for article by Blair Sabol (see 487).

223 ***Village Voice,*** 21/5 (Feb. 2, 1976). Ed.-in-chief, Clay S. Felker; design dir., Milton Glaser; ed. Thomas B. Morgan; mg. ed. Judith Daniels; art dir. Gil Eisner.
Front page: Starts fresh this week in the Voice: Mr. Natural by R. Crumb (with drawing of Mr. Natural at top).
11 Mr. Natural. Repr. *Mr. Natural,* No. 3, pp. [3–4]. The material later assembled in *Mr. N.*, No. 3 was serialized in succeeding issues of *Voice* as indicated below; each one-page episode was titled "Mr. Natural" unless otherwise indicated:
21/ 6 (Feb. 9), p. 6; repr. p. [5].
21/ 7 (Feb. 16), p. 6; repr. p. [6].
21/ 8 (Feb. 23), p. 6; repr. p. [7].
21/ 9 (Mar. 1), p. 6; repr. p. [8].
21/10 (Mar. 8), p. 6; repr. p. [9]; also a letter, p. 6, "Crumb of Wisdom," from Dr. Vern Barnet, OCA, Shawnee Mission, Kansas: "I am tremendously enjoying Mr. Natural's weekly reminder that enlightenment is knowing there is no enlightenment."
21/11 (Mar. 15), p. 6; repr. p. [10].
21/12 (Mar. 22), p. 6; repr. p. [11]; also a piece on RC by Stan Mack, p. 20; see 383a.
21/13 (Mar. 29), p. 6; repr. p. [12].
21/14 (April 5), p. 6; repr. p. [13].
21/15 (April 12), p. 6; repr. p. [14]; title: Mr. Natural Takes a Walk.
21/16 (April 19), p. 6; repr. p. [15].
21/17 (April 26), p. 6; repr. p. [16].
21/18 (May 3), p. 6; repr. p. [17].
21/19 (May 10), p. 6; repr. p. [18].
21/20 (May 17), p. 6; repr. p. [19].
21/21 (May 24), p. 6; repr. p. [20].
21/22 (May 31), p. 6; repr. p. [21].

21/23 (June 7), p. 6; repr. p. [22]; title: Mr. Nostril.
21/24 (June 14), p. 6; repr. p. [23].
21/25 (June 21), p. 6; repr. p. [24].
21/26 (June 28), p. 6; repr. p. [25].
21/27 (July 5), p. 6; repr. p. [26].
21/28 (July 12), p. 6; repr. p. [27].
21/29 (July 19), p. 6; repr. p. [27] (strip repeated).
21/30 (July 26), p. 6; repr. p. [29] (strip on p. 28 skipped).
21/31 (Aug. 2), p. 6; repr. p. [30].
21/32 (Aug. 9), p. 6; repr. p. [31].
21/33 (Aug. 16), p. 6; repr. p. [32]; also a letter, p. 6, "Wanted: Mr. Natural," from Head Pool Person, Camp Moonbeam, Putnam Valley, N. Y. (offers Mr. N. a job).
21/34 (Aug. 23), p. 6; repr. p. [33].
21/35 (Aug. 30), p. 6; repr. p. [34].
21/36 (Sep. 6), p. 6; repr. p. [35].
21/37 (Sep. 13), p. 6; repr. p. [36].
21/38 (Sep. 20), p. 6; repr. p. [37].
21/39 (Sep. 27), p. 6; repr. p. [38].
21/40 (Oct. 4), p. 6; repr. p. [40] (skipped p. 39).
21/41 (Oct. 11), p. 6; repr. p. [41].
21/42 (Oct. 18), p. 8; repr. p. [42]. (**Note:** same serialization evidently appeared in *San Francisco Bay Guardian*; see 194.)
21/46 (Nov. 15, 1976), p. 4: Letters complaining about Crumb being "dropped" from: "Flintlock" Larabee, "Good to the Last Crumb"; Iris Abbott, "Like Mother . . ."; Jesse Abbott, ". . . Like Son" (8 yrs. old); Don Simpson, "Crazy for Crumb"; Frank Fortunato, "The Sixth Dimension." And a cartoon by Gil Eisner: "You dimmies don't seem to get it. Crumb opted out *himself*! . . . Turned off his phone and moved. His lawyer can't even get to him. He abandoned us."
21/47 (Nov. 22, 1976), p. 6: Letter from R. Romagnoli, with repr. of RC parody; see 389a.

224 ***Village Voice,*** 21/48 (Nov. 29, 1976).
8 [untitled] 6 panels. RC, as character in strip, explains why he quit drawing Mr. Natural strip for *Voice.*

224a ***Village Voice,*** 25/15 (April 14, 1980).
28 By Harvey Pekar; illustrated by RC: Hospital Fun (4 panels) & Hospital Fun, No. 2 (6 panels). Both repr. 6a:12.

224b ***Vocations for Social Change*** (July–Aug. 1971), 84 pp. 8¼ X 10½"; free (donations). Pub. bi-monthly by VSC Inc., Canyon, Cal.; ed Genie Mullen & others.
5 Two reprinted drawings, one from 61:21.
8 Small illo from 167:22.
11 Illo from 1971 sketchbook, later repr. at 16:60.
12 Two drawings from 1971 sketchbook; one later repr. at 16:61. Both might have appeared first at 177:18–19.
39 Small illo from 167:21.

The Who. See *Promethean Enterprises,* No. 2.

225 Whole Earth Catalog: ***The Last Supplement to the Whole Earth Catalog,*** (Mar. 1971). 128 pp. 7 X 10½"; $1.00. Also distributed by the Realist Association, NYC, ed. Paul Krassner, under title, *The Realist Presents the Last Supplement to the Whole Earth Catalog*; designated as *The Realist,* No. 89 (Mar.–Apr. 1971), same no. of pp. Nominal eds., Lois & Stewart Brand (Menlo Park, Cal.); written mostly by Ken Kesey, with some help from Paul Krassner.
Cover: Travesty on Last Supper, in full color. w/ Mr. N.; A. McS.; Jippo; Jesus. Mr. Natural quotes

"an old South African parable": "He who shits in the road will meet flies on his return." [to which Jesus replies: "Tsk! Please, I'm eating."]; for source, see p. 30. (For Last Supper theme, see also pp. 64–65.) Signed: Drawn by R. "Southpaw" Crumb.

27, 31 Spot illos.

67 5½ X 5½" illo for "Tools from My Chest," by Ken Kesey (rubric over review of Martin Buber's *I-Thou* by Kesey, pp. 67–8): automobile full of characters, incl. Stinko the Clown (7th panel of "Stoned," from 260:34, except that "Ha ha funny clown stoned" in banner is replaced by "Tools from my chest").

127 Ad for subscription to *The Realist*, captioned "Reasonable Facsimile," shows Gene Ahern's little bearded hitch-hiker (a panel from "Squirrel Cage" strip of the 1940's) posed near a Mr. Natural panel—to show the similarity between the two.

Note: *The Whole Earth Catalog* later became the publisher of *CoEvolution Quarterly* (see 43–56).

226 ***Winds of Change,*** Vol. 1, No. 1 (Feb.–Mar. 1979), 8 pp. Tabloid, 11¼ X 14". Free. Eds. Martin Barnes & Ed Smith (with Phil Kitchen, No. 3); pub. Rural Research Access Project. (Address, first four issues: Box 428, Winters, CA., 95694.) Logo of paper designed by RC. Small illo of Mr. Appropriate top of p. 1.

p. ? Mr. Appropriate: The Origins of Mr. A. w/ Fred Frizbee, who becomes Mr. A.; his wife Fran; children Huey, Dewey, & Louise. Repr. 112:5 & 104:15.

Note: RC donated proceeds from selling some original art to help *W/C* pay printing bills, after grant to paper from National Center for Appropriate Technology was terminated following second issue.

227 ***W/C,*** 1/2 (April–May 1979), 12 pp. 11 X 14". Subtitle: An Appropriate Technology Newsletter.

4 Small illo for article by Martin Barnes, "We Were Sprayed with Agrichemicals. Signed: R. C.

8 Mr. Appropriate: Mr. A. Discovers Power Plant Politics in the Battle with Reddy Kilowatt. Repr. 113:7, 104:16.

Note: small illos of Mr. A. appear on pp. 1, 6, 12.

228 ***W/C,*** 1/3 (Oct. 1979), 12 pp. 11¼ X 16¼".

Cover (top half of p. 12, since paper is folded down over p. 1): Mr. A. pouring homemade alcohol into VW to make gasohol (black, gray, white, yellow).

1 Small illo of Mr. A. top of p.

2 Illo for editorial section headed "Blowin' in the Wind" (includes Mr. A.).

6–7 Illo for calendar page (girl roller skating down country road).

8 Small illo of Mr. A., bottom of p.

9 With Martin Barnes. Mr. Appropriate: Mr. A. Goes into Politics. w/ Silk-Smoothe Smythe. Repr. 114:7, 104:17.

12 Illo for *W/C* mailing-list form, with Mr. A. turning light bulb on over guy's head: "Turn on a friend."

229 ***W/C,*** Vol. 2, No. 1 (Jan. 1980), 16 pp. Temporarily ceases publication with this issue.

1 Small illo top of p. (Mr. A.'s friend with light bulb from 228:12).

2 Small illo of Mr. A. from 228:2.

13 Mr. Appropriate: Mr. A. Does His Homework. ©1979. Drawn by RC & "Written by a Committee of Six." w/ "Old Hat" Johnson. Repr. 115:5.

229a ***Winds of Change,*** Vol. II, No. 1 [sic] (July 1980), 8 pp. 11¼ X 17½"; 75¢ (but first issue is free). Revived publication, with Martin Barnes managing editor & Jon Lippincott ed. for July; new address: PO Box 1004, Winters, CA., 95694.

1 Cover, b. & w.: Mr. Appropriate facing "Agri-Bu$ine$$ juggernaut: "I think we better get organized." At top of p.: New logo designed by RC, including drawing of peaceful small farm. Cover drwg. repr. reduced size, 229b:2.

2 Illo for invitation to join *W/C* cooperative; unsigned.

3 Small illo for news item on old school house; unsigned.

4 Small illo for birth announcement; unsigned.

5 Illo for article, "Dehydration Update"; signed. Logo for calendar of events.

229b ***Winds of Change,*** Vol. II, No. 2 (Aug. 1980), 8 pp. 11¼ X 17½"; 50¢. Mg. ed., Martin Barnes; art & layout, R. Crumb. Office: 433 Russell Blvd., Davis.

1 Cover: b. & w. drawing in center of p., about 7 X 7", of old r.r. car used as dwelling; captioned: Railroad Car Community in Winters. At top of p.: logo by RC with drawing of big-business farm.

2 4 X 4" repr. of 228a:1.

5 Logo for calendar; same as 229a:5.

8 3 X 3" drwg. for ad for *Winds of Change* T-shirt.

Note: this issue has article by Aline Kominsky-Crumb, "Progress in Winters? The New Community Center," pp. 1, 8 and a column by her, "Hot Air," signed Blabbette Yakowitz, p. 8. All of RC's work for *W/C* is donated.

229c ***Winds of Change,*** Vol. II, No. 4 [*sic*] (Oct. 1980), 12 pp. 25¢. Halloween Edition.

1 Cover: b. & w. drawing of bat spraying herbicide on field; top of p.: logo by RC with drawing of cornucopia of herbicides and pesticides.

3 Two small illos for articles.

6-7 Special Halloween logo for calendar of events.

8 Two drawings for ads: one for Pelican Hot Tub. Co., one for Putah Creek Trading Post.

11 Everyday Funnies, by those two hilarious "rural sophisticates," A. Kominsky-Crumb and R. Crumb. Six-panel strip featuring the authors.

Note: on p. 12 is Aline's column, "Hot Air," by Blabbette Yakowitz.

229d ***Winds of Change,*** Vol. II, No. 5 (Nov. 1980), 12 pp. 25¢.

1 Cover: b. & w. drwg. of "Thanksgiving Day in the Valley"—rich Mr. Agribiz and his hungry victims. Logo & drwg. at top of p. same as for 229a.

2 Illo for editorial on closing of Community Cannery.

6-7 Logo for calendar; same as 229a:5.

8 Everyday Funnies: "Thought for Food," by Aline 'n' Bob Crumb.

9 Illo for ad, Putah Creek Trading Post, same as 229c:8.

12 Illo for Aline's column: "Hot Air," by Blabbette Yakowitz. Also, 2 illos for appeal to readers: subscription drive.

229e ***Winds of Change,*** Vol. II, No. 6 (Dec.-Jan. 1980-81), 16 pp. 25¢.

1 Cover: b. & w. drwg.: Merry Christmas from Mr. Appropriate and his minions! (Shows Mr. A. surrounded by staff members of *W/C*, incl. RC, all within a wreath.) Logo at top of p. by RC, with drwg. of U.S. eagle, Reagan, bombs, dollar sign.

2 Cartoon of ape wearing shirt labeled "Moral Majority."

4 Everyday Funnies, by Aline and Rohbit Crumbsky.

5 Illo for article on home birth by Jay Feldman.

8-10 Logo for calendar; same as 229a:5.

11 Illo for article.

13 Three small illos for column.

16 Illo for appeal for subscriptions (showing Mr. A.); also on this p., Aline's column: Hot Air, by Blabbette Yakowitz.

230** ***XYZ Comics (June 1972), [28] pp. 50¢. ©R. Crumb. Pub. Kitchen Sink.

[1] Cover: Top: The Last Word in Comics! Center panel: Zany male & female, with 13 small figures on side and bottom margins. Repr. in color 454:365.

[2-9] Cubist Be Bop Comics. (Selected items by page: 2, "Hey, this's a great rekerd!"—used in ads for "River Blues," e.g., 184:35; 3, Harry Krishna, Jr.; 6, self & Bradford Brushstroke; 7, signature: El Crumbo, '72; 9, Nuts Boy.) Repr. 267:61-68. **Note:** Panels were drawn to illustrate records RC was listening to while drawing (see RC's remarks at 189:70).

[10] Girls Girls Girls. (Design in transformations.)

[11–12] Bo Bo Bolinski in "Down at the Neighborhood Bar."

[13–16] Comical Comics. (Selected figures by page: 13, Hippy Joe; 14, self, Chuck the Duck, & Fuzzy Bunny; 15, "Zany" Delaney & Fred the Cat; 16, Buckskin Bill, Izzy Wizzy, & Hootchie Kootchie Man.) Repr. 267:56–59.

[17] Remember Keep on Truckin'? Repr. 412:111; 267:54.

[18–19] The Many Faces of R. Crumb. Repr. 189: various pages; 267:52–53; & 2nd panel used as cover of 144 (shows Kathy [Goodell] "Tuffbuns").

[20] 6 panels: Boingy Baxter in "Women Troubles."

6 panels: That Cute, Freckle-Faced Kid, Forky O'Donnell.

[21] 6 panels: John Q. Public.

6 panels: Harvard "Schpitzel" Yale. (Real name of character: Harvey Finkelstein.) Signed: R. "Noodles" Crumb.

[22] 6 panels: John Q. Public in Sunday Afternoon.

6 panels: John Q. Public's Pal Ed Everyman: A "Slice-of-Life" Cartoon.

[23–28] Fuzzy the Bunny in "Nut Factory Blues." By C. & R. Crumb. w/ Donny Dog & Barby. (Based on mental problems of brother Charles, as noted in 189:4.)

231 ***Yarrowstalks,*** No. 1 (May 5, 1967), [24] pp. Tabloid. 25¢. Pub. "monthly" by David Auten & Brian Zahn, 230 Catherine St., Philadelphia.

[8] Drawing of three figures stacked, with speech balloon: "Stoned!" Repr. 429:169.

[9] Drawing: Cool cat & girlfriend: "Let's walk down St. Mark's place and see what's happening." Signed: ЯC. Repr. 191:Cover.

[11] The Trip, starring Novice Kosher. Signed: R. C.

[14] Mr. Natural: The Zen Master. Signed: R. C. Repr. 27:9; 100a:5; 107:4; 429:170. **Note:** This is first appearance of Mr. Natural in print.

232 ***Yarrowstalks,*** No. 2 (1967), [16] pp.

[10] Head Comix. Repr. 216:58–60. Repr. as "Hey Boparee Bop" in *Head Comix* (260:41–42), but censored: panels 7–10 of original are deleted (in all editions of *Head Comix*), as follows: Lemme yummy yer yum!/ Wanna weenie in yer jum!/ Slerp it up yer cum!/ Huntsis funtsis fum! (Pictures show woman being attacked, raped, eaten.)

233 ***Yarrowstalks,*** No. 3 (1967), [40] pp. "The third issue of Yarrowstalks presents the work of Robert Crumb from San Francisco. We extend our thanks and love for the assistance of Stephanie Braun, Ritchie Meltzer, and Manny, Moe and Jack Zahn."

[1] Cover: Boy & girl greet each other on street with arms outstretched; sky above is filled with myriad objects. Among contents listed at bottom is "Mrs. Knish's Vegetable Garden"—but this does not appear inside. Cover repr. 189:13.

[2] Head Comix. Repr. 69:10; 260:6; 279:7; 269:Cover.

[3] Title page; top: "Yarrowstalks" with RC figures bouncing among the letters.

Center: prose sketch: The Hilarious Adventures of Shabno the Shoe-Horn Dog. Unsigned, but rather obviously by RC.

Bottom; 5-panel strip: Eggs Ackley, That Number One Son of a Gun!

[4] Mr. Natural Encounters Flakey Foont. Repr. 250:9; 25:13.

Flakey Foont Encounters Fatback. Repr. 250:27; 25:13.

Eggs Ackley: This Kid's a Scream. Repr. 71:17; 250:9; 25:13.

[5] Itzy and Bitzy in "Cause and Effect." Repr. 249:8; 25:12.

[7] 5 panels: Mr. Natural. ("Mr. N. . . . Give me the straight dope.) w/ F. Foont. Repr. 269:47.

25 panels: Big Freakout On Detroit Avenue, featuring Edgar Crump. Repr. 260:49.

5 panels: Mr. Natural. ("Mither Natchrul! I come to hear the word!") w/ Bunky.

[8] Life Among the Constipated. Repr. 67:4; 216:82–83; 260:7—but 6th panel censored in 1968 edition.

[25] 6 panels (little boxes): the title is "I".

[32–34] City of the Future. Repr. 249:21–25.

233a *Yarrowstalks* [1973]. 8½ × 11". 16 pp. B. & w. cover. No issue no. & undated. (Probable date early 1973, as one poem inside is dated 12/25/72.)

4 Mr. Natural: The Zen Master. 6 panels. *Not* the same as 231:14.

11 Full-p. drawing of man with top of head cut off & tidal wave coming out of it.

15 Full-p. drawing of man wearing goggles, with lightning bolts shooting out. **Note:** Jay Kennedy reports that Zahn has pub. 12 issues of *Yarrowstalks* (all in library at Temple U.); I have seen only above four. RC's work in 233a was obviously done in 1967—probably submitted then and held by Zahn.

234 *Yell,* Vol. 1, No. 3 (Sep. 1966). Imitation of *Mad*; pub. Adrian Lopez, NYC.

15–17 Guitar Models of the Future. By-line: Created by Robert Crumb. (16 illos of various imaginary guitars; little text.)

235 *Yellow Dog,* No. 1 (1968), [8] pp. Tabloid: 8 × 11½" folded; 25¢. Ed. & pub. Don Schenker; Print Mint, Berkeley. 5th-anniversary reprint, 1973, by Print Mint. Pages are unnumbered; for identification purposes here, each 8 × 11½" section is given a number in sequence according to the way the tabloid must be unfolded for convenient reading. A single folded sheet (as is this first issue) thus has 8 pp. Only additional color used besides b. & w. is yellow on front & back covers. **Note:** RC's contributions to *YD* are mostly from 1966 sketchbook.

[1] Cover: Boy looking up nun's dress. Repr. 219:103; 484:38.

[4–5] Three drawings on theme of hippies & cops. Signed: Crumb.

[6] Mr. Natural's School of Wisdom. (24-panel strip.)

236 *YD,* 2 (June 6, 1968), [16] pp.

[4] Old Pooperoo: The Cosmic Shit Shoveler. (23-panel strip.)

[5] Crumbs. Variety of drawings, including: Fritz the Cat praying: "Oh Lord, conceived without sin, pray for us" (repr. 265:71); Mr. N.: "Let a hundred schools of thought contend"; three milk bottles, labeled: (1) "soul with mortal sins" (dark), (2) "soul with venial sins" (gray), & (3) "soul free from sin" (clear); bird sitting on toilet; cop shooting flower out of girl's hand (repr. 171); naked woman riding pig (repr. 412:23); and "ad" for "Funny Friends," depicting Fuzzy the Bunny & Donny the Dog.

[9] Four drwgs., two signed R. C.

[10] Three drawings, one signed R. C., two "Crumb." One, depicting self as clean-cut & holding cute pig, advises drawing gags, etc. "and make the big skins."

[16] Boxes. (Let me out . . .) 5-panel strip. Repr. 219:99.

237 *YD,* 3 (June 25, 1968), [16] pp.

[2] Eggs Ackley. (It's a fickle age.)
Eggs Ackley: The Kid Who Can't Be Beat.

[3] Mr. Sketchum. Early version of 141:4.
Wiseguy Weasel.

[9] One drawing, signed R. C.

[10] Six drawings or cartoons, signed either R. C. or Crumb.

[16] 6 panels: The Box. (Why is the world so cramped?)

238 *YD,* 4 (July 9, 1968), [16] pp.

[1] Cover: Christ crucified on a telephone pole. Repr. 219:105.

[2–3] Snappy Bits and Krazy Kraks. [w/ Av and Gar.]

[5] Crumbs. Eight or nine drawings, incl. two of Mr. N.; one of hippy quoting Ginsberg: "I put harmonica from Tennessee to purple Christ lips/ standing on sunflower hillside Kansas."; and one of girl & boy: "Can the mind know it?" "I dunno."—same dialogue (though not picture) as on cover of 81.

[16] Boxes. (Hello! Is anybody out there?)

239 *YD,* 5 (July 24, 1968), [16] pp.

[2] Those Cute Little Bearzie Wearzies. w/ Jippo & Boopsy.

[3] Shuman the Human. ("Hey! Hey you!!" to robot.) 16-panel strip.

Little Girl. 4 panels. (With dirty old man.)

[4-5] Crumbs. Dozen or more drawings, incl.: Girl: "I'm a hippy." (repr. 219:100); Pokey Bear; a man's mind being blown: Zap!; man: "Throw away that truss"; baby—"uh oh, the baby's playing with himself"; "Unforgettable scene in which Chaplin eats his shoe"; blacks performing & dancing to "He's in the jailhouse now"; mechanism with rotating legs fitted with shoes (early version of device on cover of 203)

[16] Boxes and Boxes and Boxes.

240 ***YD,*** 6 (Oct. 11, 1968), [16] pp.

[1] Cover: Woman with head through TV tube. (Sim. to 185:10.)

[2-3] Eggs Ackley, the American Boy Egg Dealer: He Has an Egg for You.

[8] Kozmic Kapers. From 249:14.

[9] "Ad": Is This *You.* "Guess I'm Just Neurotic." Repr. 195:22; 437:186.

[11] Small drawing: Giant bulldozer scooping up buildings.

[16] 3-panel strip: Edgar and Maryjane Crump. ("I'm going out, dear! . . . I wanna look at the sidewalk!")

241 ***YD,*** 7 (Dec. 20, 1968), [16] pp.

[4-5] Twelve parody comix & magazine covers: (1) *Stag,* Feb. ("Beg for mercy, you hippy bitch!" The incredible personal account of a San Francisco cop's night of hell on Haight Street!); (2) *Muddafuck: The Magazine That Hates,* February (In this issue: The Attack of Castrato Woman); (3) *Drek,* March, still only 12¢; (4) *Teenorama,* March, 35¢ (In this issue: We answer the big question: Does Bob Dylan use toilet paper!?); (5) *Boing: The Magazine That Flips You Out;* (6) *Jesus Comix,* January (drwg. shows Jesus truckin'); (7) *Twot,* February, 15¢; (8) *Paranoid Comics,* June, 5¢; (9) *Jive* (attacked in the Mud Because I Was a Sexy Tease; drwg. shows Angelfood McSpade in sexy pose); (10) *Mother: The Magazine that Remembers,* June (repr. 219:98, with year 1967 added); (11) *Just for You* (Hippy flower child on cover); (12) *Yock* (featuring Mr. Natural and his adventures in Death Valley; shows Mr. N. in black beard & thinking of roast chicken. Sim. to 1st panel pf 249:9).

242 ***YD,*** 8 (Feb. 24, 1969), [16] pp.

[5] Two Mr. N. strips, each 10 panels, second untitled; Mr. N. has black beard:

Mr. Natural. (F. Foont: "Mr. N. . . . I want you to look at my sore bunion.")

[Untitled]. ("Are there any other questions, ladies?")

[11] Mr. Natural Falls in Love. (Has black beard. Last panel sim. last panel of 253:31,)

[16] George Gwaltny. Signed: R. Crumb Productions. Repr. from 75:12.

243 ***YD,*** 9 & 10 (April 1, 1969), [32] pp. 50¢. [double issue].

[1] Cover: Series of 19 naked women piled up under high dive, each having dived head first into the crotch of the woman preceding her. (Unsigned.)

[18] Yin and Yang, the loveless wandering duo, civil disobediators and parttime macrobioticists. (42 panels; crudely drawn.)

[19] Yin and Yang, the understanding youthsome twosome and international playboy manipulators. (35 panels; crude.)

244 ***YD,*** 11 & 12 (May 17, 1969), [40] pp. 50¢. [double issue].

[4-5] Crumbs. A dozen or so drawings of Fritz, funny animals, naked women.

245 ***Yellow Dog Comics,*** Vol. 2, No. 13-14 (July 4, 1969), [52] pp. 50¢. Ed. Schenker; pub. Print Mint.

[1] Cover: Drawing of Absorbine, Jr., Skutch, and the Daily Duck climbing all over Li'l Cute.

[8-12] Chuck and Bob in "Ups and Downs." w/ A. McSpade. Signed: ©1969 by R. Crumb Studios. Repr. 267:41-45.

Note: On pp. 41-42 there is a parody of Mr. N. (Bernard, God of the Puppy Dogs), in strip by K. Rudin (see 390).

245a *Yipster Times,* Vol. 4, No. 1 (Feb. 1976), 20 pp. 25¢. NYC (Bleeker Street).
18–19 Let's Talk Sense About This Here Modern America. Repr. from 9:5–9.
Note: Earlier issues have reprints also; see for instance Vol. 2, No. 15 (1974).

Yock. Unused cover drawing; see 241:5.

246 *Young Lust,* No. 3 (1972), [36] pp. 75¢. Last Gasp Eco-Funnies. All Color.
[34] One cartoon by RC on p. headed Lusty Little Laffs:
Plumber (with plunger): "Howzat, lady" Naked lady: "Ohh ahh, ohh ahh."
[36] Back cover: Jam drawing shows five naked teenage girls taking a shower: What do they all have in common? Young Lust. Jam (w/ Griffith, Brand, Spain, & Justin Green). Both the jam & the cartoon are repr. in *Young Lust Reader* (282).

247 *Young Lust,* No. 4 (1974), [36] pp. $1.00. Pub. & dist. Print Mint, assisted by Cartoonists' Coop Press. Top of cover: All New. 4-color. Heartache and Hilarity.
[35] The Red Hot Romances of Shlubb Mugubb—He Likes the Women!! (this strip is b. & w.; rest of mag in color) repr. 267:75.

Young Lust Reader. Anthology; see 282.

Your Hytone Comics. See Hytone.

Yum Yum Book. Book by RC; see 266.

248 *Zam* (1974), [36] pp. 5 X 7"; 50¢. Print Mint.
[1] Wraparound cover: Jam with Moscoso, Griffin, Wilson, Williams, Spain, Shelton. (Figure by RC appears on back, saying "Oboy oboy oboy.")
[3–6] Abracadabra. With Moscoso.
[30–34] A Bug Story. With Moscoso.

Zany Typhoons. Book by Douglas Blazek illus. by RC; see 283a.

249 *Zap Comix, No. 0 (dated inside cover: Oct. 1967), [28] pp. 6⅝ X 9½"; 35¢. Apex Novelty. (Actually pub. about Dec. 1968, with *Zap,* 3.)
[1] Cover: "The comic that plugs you in!!"
[2] Mr. Sketchum Is At It Again.
[3–6] Meatball. w/ Mrs. Yahootie, Mrs. Knish & Bertrand Russell. Repr. 279:9–12 & 438:105–108. (Meatball in last panel is sim. to that on cover of 159a.)
[7] Sky-Hi Comics featuring good ol' Bill Ding. w/ Wild Man Sam. From 73:6.
[8] Itzy and Bitzy in "Cause and Effect." From 233:5; repr. 25:12.
[9–13] Mr. Natural in Death Valley. w/ F. Foont. (Title panel sim. to *Yock* cover at 241:5.)
[14] Kozmic Kapers. Repr. 240:8.
[15] Freak-Out Funnies presents Those Cute Little Bearzie Wearzies. w Jippo & Boopsy. From 75:12.
[15] 5 panels: Junior High and His Sidekick Judy Holiday. From 74:14, repr. 87:13.
[16–18] "Ducks Yas Yas." w/ char. sim. to self, & Teenage Ric. (For RC's record of song "Duck's Yas Yas," see 356.)
[19–20] Freak Out Funnies. w/ Edgar Crump, sewer snoids, A. McSpade.
[21–25] City of the Future. From 233:10–12.
[26] Ol' Uncle Uh Uh & His Garbage Truck.
[27] Full-p. "ad": Help Build a Better America! . . . Get Stoned. **Note:** In first printing of *Zap,* 0, "Kozmic Kapers" appeared here instead of on p. 14 (acc. to Rubin, 485).
[28] Full-p. "ad" for *Zap*: I'll bet this happened to you when you were a kid! Did your mother ever tear up your comic books? etc. (Repr. 208:1.)

AN AUTOMATIC HIT!!
APEX NOVELTIES
APEX NOVELTIES
ZAP
COMIX
50¢
GIMME GIMME SUM LOVIN'
© R.CRUMB

250 Zap: *All New Zap Comix, No. 1 (©Nov. 1967), [24] pp. 6⅝ X 9½"; 25¢. Actually pub. about Mar. 1968. Apex Novelties. Orig. ed. only has on back cover: "printed by Charles Plymell." Later editions have 28 pp.; pagination below follows later editions; added pages are marked with asterisk (*).

[1] Cover: b., w., yellow, blue: Woman to Mr. Natural in crazy old car: "I wish somebody would tell me what 'Diddy-Wah-Diddy' means . . ." "If you don't know by now, lady, don't *mess* with it!"

[2] Definitely a Case of Derangement. w/ Self. Repr. 260:5.

[3–6] Whiteman. Repr. 260:43–46.

[7–8] Freak-Out Funnies presents I'm a Ding Dong Daddy.

*[9] Mr. Natural Encounters Flakey Foont. From 233:4; repr. 25:13.

*[9] 4 panels: Eggs Ackley: This Kid's a Scream. From 233:4 & 71:16; repr. 25:13.

*[9] 5 panels: Gail Snail. From 77:10.

*[9] 5 panels: The Walkie Talkies. From 77:10.

*[10] Nuttin' but Nuttin'. w/ Mr. N., Oscar Myer, Mr. Zip. From 74:14.

*[10] Here she comes! It's Hippy! Repr. 106:39. From 74:14.

[11–13] Abstract Expressionist Ultra Super Modernistic Funnies. Repr. *Head Comix* (260:20–22); but 6th panel on p. [13] is censored in 1968 ed'n. of *Head.*

[14–15] Kitchen Kut-Outs. w/ Bob Dill the Singing Pickle, Ed Egg & his brother, Hotshot Manny Mustard, Solly Salt Shaker, Clever Mr. Ketchup, Dick Tater, Beatrice Bread Slice, Sammy Saucer and his pal Conrad C. Cup, Sid Spoon, Sneezy Pete Pepper Shaker, & Bad Guy Billy Beer Can. Repr. 260:52–53 & 284:center spread.

[16–21] Mr. Natural "Visits the City." w/ F. Foont. Repr. 260:24–29.

[22] Keep on Truckin' . . . Repr. 260:18; 482:54.

[23–24] Just Us Kids. w/ Bobby Trimble & Chuckie Trimble. Repr. 80:14.

*[25] Har Har Page.

[26] Schuman the Human. (Better known as baldy . . .) Repr. 260:19.

*[27] Flakey Foont Encounters Fatback. From 233:4; repr. 25:13.

*[27] Let's Be Honest, featuring Shuman the Human. From 78:7.

*[27] "Ad": "Hey, Mom! Let's have nigger hearts for lunch!" w/ Wild Man Sam. From 79:10.

[28] Full-p. "ad", b. & w., for "turning on": Just Look at the Amazing Results.

251 *Zap Comix,* No. 2 ([June] 1968), [52] pp. 6¾ X 9¾"; 50¢. With this issue Print Mint begins publishing & printing *Zap,* but Apex logo remains on covers through *Zap,* No. 6. (Apex did, however, print the first run only of this issue.)

[1] Cover: Laughing kid: Boing, sprong, tilt . . .

[3–7] Hamburger Hi-jinx, featuring Cheesis K. Reist.

[10–13] Angelfood McSpade: She's "Sock-a-Delic."

[45–49] Mr. Natural. ("Hm!! Some of these students of mine haven't been making their monthly payments of late!") w/ F. Foont & Holy Ned.

[52] Full-p. "ad": Zap Comics tells it like it is!! w/ Biceps Bunny & Mr. Snoid.

252 *Zap Comix,* No. 3 ([Dec.] 1968), [52] pp. 6¾ X 9¾"; 50¢. Apex/Print Mint. This is a "double" issue: first half reads normally; second half must be read from back to front after book has been inverted; the latter pages are preceeded by letter "B" below.

[15–17] "Dirty Dog." (With God—appearing as a rabbit.)

[19–20] Mr. Goodbar: "Off His Rocker." w/ J. B.

[21–23] Atomic Comics. Jam (w/ Moscoso, Wilson, Griffin, Shelton). Repr. 279:59–60.

[24] Let's Eat! (featuring same family as in 205:18–19.)

[24] Mr. Natural. (F. Foont: "Hm! . . . Mr. N.'s coming to visit me . . .")

[B3–5] Here in the "Bush Leagues" the Situation is Definitely Getting *Hairy.* w/ Spiro & Dirty Dick, Li'l Girl Goodvibes & Judy Holiday. Signed: R. Crumb, the Happy Hippy Cartoonist.

[B22–23] Street Corner Daze. (Mr. N. appears briefly.) Signed: R. Crumb: A cartoon for every occasion. Repr. 213:18–19; 401:137.

253 ***Zap Comix,*** No. 4 ([July] 1969), [52] pp. 6¾ X 9¾"; 50¢. Apex/Print Mint.
[9-14] Joe Blow. w/ Lois; Joe, Jr.; & "Sis."
[28-31] Mr. Natural Takes a Vacation. w/ F. Foont. (Last 4 panels sim. to last panel of 242:11.)
[36] Horny Harriet.
[36] Sparky Sperm: A True Life Adventure.
[37-39] Jam Chum (w/ Wilson, Shelton, Moscoso, Spain).
[40] Ooga Booga.

254 ***Zap Comix,*** No. 5 (1970), [52] pp. 6¾ X 9¾"; 50¢. Apex/Print Mint.
[2] Micro-Minnie. 8-panel jam strip at bottom of p. (w/ Spain, Wilson, Moscoso, Shelton).
[17-21] Mr. Natural. ("Yawn . . . .") w/ F. Foont.
[22] Mr. Natural's Quiz Page. Art portion of page repr. 171a:90.
[34-45] The Adventures of Fuzzy the Bunny. w/ Donny Dog. By Robert & Charles Crumb.

255 **Zap:** ***The Original Zap Comix,*** No. 6 (1973), [52] pp. 6¾ X 9¾"; 50¢. Apex/Print Mint.
[2] Mammy Jama. Jam (w/ Spain, Moscoso, Wilson, Shelton, Griffin & Williams).
[11] The Desparate Character: "He's All Shook Up!" By R. "Thuch a Thilly Boy" Crumb.
[12] Mr. Natural in What This Country Needs Is: A Return to Spiritual Values. w/ F. F.
[21] Salty Dog. w/ Salty Dog Sam. (Song in background: "Function Junction.")
[24-25] Mr. Natural. (Mr. N. takes F. Foont to see his Old Man.)
[30] The Ever Popular Mr. Natural Gets on His High Horse. w/ F. Foont.
[51] No Way Out. (Naked man in box; see early version, 161:2.)
[52] Full-p. "ad"; red, b., w.: Cliffy the Clown says: You can solve the overpopulation problem . . . Commit Suicide.

256 ***Zap,*** No. 7 (1974), [52] pp. 6¾ X 9¾"; 50¢. Print Mint.
[19-24] Mr. Natural meets "The Kid." (That is, the Satguru Maharaj-ji.)
[42-44] R. Crumb presents R. Crumb. ©1973.

257 ***Zap Comix,*** No. 8 (1975), [52] pp. 6¾ X 9¾"; 75¢. Print Mint.
[1] Cover: Top: Deep Psychological Insights and Mystical Revelations. Drawing: Guy with top of head lifted up; brain in pan in front of him; Chicano kid in window asks: "'Ey Meestor! Por favore can I peek op deze walnuts frum yore tree out here? . . ." ©1974.
[3-12] What Gives? w/ Munlap & Farkwar (UFO visit). ©1974.
[21] You Can't Avoid the Void, starring Valerie the Vegetarian. ©1974.

258 ***Zap,*** No. 9 (1978), [52] pp. 6¾ X 9¾"; $1.00. Print Mint.
[3-12] You People Better Get Hip to the Fact That We're Livin' in the—Lap o' Luxury: Another Booshwah Guilt Comic. w/ Bobby; mother Betty; her friend Doris.
[51] Four Guys Comics Presents: The Sky Is, in Fact, Falling. Jam (w/ Moscoso, Spain, Wilson).

Zap, Number 1. Unused cover drawing; see 2:13.

Zap Comix, No. 3. Unused cover drawing; see 2:8.

259 ***Zap,*** 7 (Spring 1972), [12] pp. 4¼ X 5"; 7¢. An "off-the-cuff" comic; pub. Gary Arlinton (S. F. Comic Book Co.).
[1] Cover: RC with two Yetti women—same as flyer announcement for cartoon show at Berkeley Gallery, Feb. 1971 (see 189:72 & 321), except that the legend Zap 7/7¢ is substituted for info on the show. Cover repr. 484:43.
[12] On back cover is caricature drawing of RC & six other cartoonists, headed "Zapped!" At bottom is note: Drawn by the Hand of God.

II. Books by Crumb. (Note: Paperback assumed unless otherwise indicated; asterisk[*] denotes previously unpublished item.)

260 ***R. Crumb's Head Comix.*** New York: Viking, 1968. 8½ × 11"; paper: $2.50, hardcover: $4.95. New York: Ballantine, 1970 [Mar.] (repr. 1972 [Jun]). 10 × 13"; $2.95. All printings have 58 unnumbered pages, counting from introduction: Paul Krassner, "Introduce Yourselves," pp. [1–2]. Note: Viking ed'n. is censored on pp. [7] & [22] and both ed'ns. are censored on p. [41]; see notes below. Back flap of jacket of hardcover ed'n. has interesting self-portrait by RC not published elsewhere.

Cover: Mr. N., sitting under animated tree, has bright idea (with animated light bulb); and three drwgs. in circles on left: Frtiz the Cat; The Old Pooperoo; The City.

Front pages: RC illos and lettering on six of these pp.

[5] Definitely a Case of Derangement. From 250:2.

[6] Head Comix. From 233:2; 69:10.

[7] Life Among the Constipated. From 233:8; 67:4, except that 6th panel censored, '68 ed'n.

* [8–17] Fritz the Cat. (Fritz is a sophisticated . . .) Repr. 265:77–86, w/Winston & Charlene.

[18] Keep on Truckin' . . . From 250:22.

[19] Schuman the Human. (Better known as baldy . . .) From 250:26.

[20–22] Abstract Expressionist Ultra Super Modernistic Comics. From 250:11–13, except that 6th panel on p. [22] is censored in 1968 ed'n.

[23] Mr. Natural, the Man from Affiganistan [*sic*]. From 72:20.

[24–29] Mr. Natural "Visits the City." From 250:16–21.

[30] Mr. Natural Meets God. From 77:10.

[31] Mr. Natural Gets the Bum's Rush. From 78:7.

[32] Mr. Natural Repents. From 79:10.

[33–36] Stoned. From 38.

[37–38] Fritz the Cat in "Fritz Comes on Strong." From 134:13–14;38; repr. 265:24–25.

[39–40] Fred the Teen-Age Girl Pigeon. From 135:39–40; repr. 265:26–27.

[41–42] Hey Boparee Bop. From 232:10 (where title is "Head Comix"); censored in both editions: panels 7–10 of original are deleted (see note at 232:10).

[43–46] Whiteman. From 250:3–6.

[47] Av 'n' Gar, famous for their Snappy Bits and Krazy Kraks. From 70:20.

[48] Western Man, Last of the Big-Time He Men. From 70:20.

[49] Big Freakout on Detroit Ave., featuring Edgar Crump. From 233:7.

[50–51] The Old Pooperoo Pauses to Ponder. From 71:16–17.

[52–53] Kitchen Kut-Outs. From 250:14–15; repr. 284: center spread.

[54] Schuman the Human, a poignant psychological drama featuring Mr. Natural. From 76:13.

[55–58] It's Cosmic. Probably from 217.

Back cover: Montage ad for book, with quoted comments praising Crumb by: Allen Ginsburg, Milton Glaser, David Levine, Shel Silverstein, Terry Southern, & Tomi Ungerer. [Note: back of hardcover Viking edition refers to articles on RC in *Wall Street Journal* and *Times* (London) *Literary Supplement*, acc. to Barrier, 415:6. (I have seen neither the hardcover edition nor the articles.)]

261 ***R. Crumb's Fritz the Cat: 3 Big Stories!*** New York: Ballantine, 1969 [Oct.]. [64] pp. 10 × 13"; $2.95. 2nd printing in Nov.

Cover: Fritz on couch with female (probably Charlene), hand inside her T-shirt. (Cover repr. in black & white, 265:87.)

[5] Three illustrated titles, one below the other: Fritz Bugs Out, 1965; Secret [*sic*] Agent for the C. I. A., 1965; Fritz the No-Good, 1968. Repr. in color on back cover. These are later used as covers for special oblong-book editions of each story (see 262–4).

[7] Fritz the Cat in "Fritz Bugs Out." With full-p. illo of cops chasing Fritz. Repr. 265:28. [Note: p. 6 is blank as are other pp. omitted below.]

[8–29] Text of above, 12 panels per page. w/ Winston, Charlene, Dee Dee, Cynthia, Birmingham Bertha (crow), Heinz (pig), and Fuzzy (rabbit). From 38; repr. 265:29–50 & 262.

[31] Fritz the Cat: Special Agent for the C.I.A. With full-p. illo. Repr. 265:51.
[32–36] Text of above, 12 panels per page. w/Su Su, (Capt.) Stin Ki Chin Ki, and Tung Nchiki. Repr. 263 & 265:52–66.
* [47] Fritz the Cat in "Fritz the No-Good." With full-p. illo. (Not repr. in 265.)
* [48–63] Text of above, 9 panels per page. w/Charlene, Winston, Heinz, Fuzzy, Spick (lion), Harriet (horse), & Ira (bird). Repr. 264 & 265:88–103. Note: drawn especially for this book in 1968.
[64] Selected list of publications by RC.
Back cover: Reprint in color of p. [5].

262 ***Fritz Bugs Out.*** New York: Ballantine, 1972 [June]. [94] pp. 11× 4″; $1.00. 3 panels per page. Cover from 261:5 & BC; text from 261:8–29. Repr. 265:29–50.

263 ***Fritz the Cat: Secret*** [sic] ***Agent for the C. I. A.*** New York: Ballantine, 1972. 11 × 4″; $1.00. Cover from 261:5 & BC; text from 261:32–46. Repr. 265:52–66.

264 ***Fritz the No-Good.*** New York: Ballantine, 1972. 11 × 4″; $1.00. Cover from 261:5 & BC; text from 261:48–63. Repr. 265:88–103. (Note: have not seen this or 263.)

265 ***The Complete Fritz the Cat.*** New York: Bélier Press, 1978. 128 pp. 7¼ × 10⅝″; $6.00. (First four pp. are marked with Roman numerals.)
Cover: Shows Fritz in histrionic pose.
I. Title page, with illo showing Fritz lying under tree and dreaming of Winston, Charlene, Birmingham Bertha & Abigail (alligator).
II. Includes "Editor's Note," by J. B. R[und], giving info on sources, etc.
IV. Introduction. Signed: R. Crumb, Feb., 1978. With photo of Fred the cat.
* 5 Full-p. pencil drawing: Hey, ol' cat. Dated 28 June 1961. (Fred.)
* 6–23 Cat Life. Repr. from notebook drawn Sep. '59 to Feb. '60. See 304.
24–25 Fritz the Cat in "Fritz Comes on Strong." From 134:13–14; 38; 260:39–40.
26–27 Fred the Teen-Age Girl Pigeon. From 135:39–40; 260:39–40.
28 Full-p. title drwg.: Fritz the Cat in "Fritz Bugs Out." From 261:7.
29–50 Text of above. From 261:8–29 & 262.
51 Full-p. title drwg.: Fritz the Cat: Special Agent for the C.I.A. From 261:31.
52–66 Text of above. From 261:32–46 & 263.
67 Untitled 4-panel strip: Fritz, Charlene, poem. From 187:65.
* Drawing & 6-panel strip of Fritz beating up old lady (bird). Possibly from 38.
68–69 Fritz the Cat, Magician. From 187:5–6.
70–74 Sketches. Some repr. from 188:22–28; one, p. 71, from 236:5.
▪ 75 Fritz the Cat Doubts His Masculinity. w/Winston. Possibly from 38.
▪ 76 6-panel strip: Fritz the Cat. ("Out here on the open road . . .") Poss. from 38.
▪ 12-panel strip: Fritz the Cat. w/Pigzy & Archie the Bear. By Robt. Crumb. Probably from 38.
77–86. Fritz the Cat. From 260:8–17.
87 Repr. in b. & w. of cover of 261.
88–103: Fritz the Cat in "Fritz the No Good." From 261:48–63.
▪ 104 Fritz the Cat Becomes a Drug Addict. Probably from 38.
105–119 Fritz the Cat "Superstar." From 180:13–27.
120–128 Bibliography. (Selected; with photos of book & album covers.) From 267:168–176.
Inside back cover: Ad for *Carload o' Comics* (267), with several reprints.
Back Cover: 3 × 3″ portrait of Fritz.

266 ***R. Crumb's The Yum Yum Book.*** San Francisco: The Scrimshaw Press, 1975. [144] pp. 5¾ × 8⅜″; $6.95 (hard cover). In color.
The book contains only one story, "Oggie and the Beanstalk," the narration of which begins on the

title page (p. [1]). On p. [2] is a brief "Introduction" by Crumb, dated June 1974. The book is copyrighted by Dana Crumb Associates.

The chief characters are Oggie (Ogden) the Toad (who turns into a young man much like RC at end of story); Guntra (a plump young woman); and Lampe the Cat. (A dozen or more other animal characters are unnamed; most are forerunners of Fritz types.) The covers & jacket of the book are the same, with lettering by RC & illos taken from text.

The text was done in 1962–63 when RC was "still a virgin." The story was completed before he met Dana; he gave it to her in the spring of 1964. Coloring was done with Prismacolor pencils. Early working titles for the book were "Animal Town" (acc. to Barrier, 414:48) and "R. Crumb's Big Yum Yum Book" (acc. to Pekar, 478:680).

267 ***R. Crumb's Carload o' Comics: An Anthology of Choice Strips and Stories—1968 to 1976.*** New York: Bélier Press, 1976 [Oct.]. 7⅛ × 10″; $6.95. 176 pp. First six pp. are marked with Roman numerals.

Cover: Little car driven by pig, full of RC characters: Mr. N., Snoid, A. McS., Salty Dog Sam, Ruth Schwartz, The Ruff Tuff Creampuff, Stinko the Clown.

I Title page, with RC lettering & illo.

IV–V Preface. By J. B. Rund.

VI Untitled intro by Harvey Kurtzman, with small caricature drwg. of self & RC.

VII Same title & illo as p. I, but with info at bottom of page deleted.

8–11 The Confessions of R. Crumb. From 180:3–6.

13–14 Mr. Natural and Flakey Foont in a Gurl in Hotpants. From 169:3–5.

15–19 Mr. Natural and Shuman the Human in "Om Sweet Om." From 168:6–10.

20–28 Mr. Natural in "On the Bum Again." From 168:18–26.

29–34 Mr. Natural in "On the Bum Again," Part Two. From 169:22–27.

35 Big Baby, the Infant Terrible. From 22:22.

36 Organ Presents Little Johnny Fuckerfaster. From 175:14 & 168:16.

37–40 The Adventures of R. Crumb Himself. From 153:17–20.

41–45 R. Crumb Presents Chuck and Bob in "Ups and Downs." From 245:8–12.

46 Salty Dog Sam "Goes Surfin'!" From 211:31.

47 Angelfood McSpade: Fingerlickin' Good! From 61:19 & 83:14.

47 Cum Comics, featuring Spiegal & Schliegal. From 61:19 & 83:14.

48–51 Dale Steinberger, the Jewish Cowgirl. From 22:18–21.

52–53 The Many Faces of R. Crumb. From 230:18–19.

54 Remember Keep on Truckin'? From 230:17.

55 Bo Bo Bolinski, the Barroom Bum. From 167:2.

56–59 Comical Comics. From 230:13–16.

60 My First LSD Trip. From 103:3.

61–68 Cubist Be Bop Funnies. From 230:2–9.

69–71 Underground Hotline. From 197:20–22.

72–74 The Bleeding Heart Syndrome. From 179:3–5.

75 The Red Hot Romances of Shlub Mugubb. From 247:35.

76–81 A Gurl. From 23:16–21.

82–85 Sally Blubberbutt. From 23:25–28.

86–95 R. Crumb versus the Sisterhood. From 34:18–27.

96–108 Honeybunch Kaminski, "The Drug Crazed Runaway" in She's Leaving Home. From 218:16–28.

109 Shoo Shoo Baby. From 127:11.

109 Tales from the Land of Genitalia: The Pricksters. From 127:11.

110–111 Don't Gag on It . . . Goof on It. From 126:12–13.

112–120 Pete the Plumber. From 142:3–11.

121–124 Squirrely the Squirrel. From 34:2–5.

125–129 The Inimitable Boingy Baxter. From 166:3–7.

130–136 The Simp and the Gimp. From 167:20–26.

137–141 It's The Ruff Tuff Creampuff. From 61:13–17.
142–145 Jumpin' Jack Flash. From 212:23–26.
146 You May Not Think It's Funny, But I've Got a Morbid Sense of Humor. From 61:2.
147 Shuman the Human's Night of Terror. From 167:19.
148–151 Big Fine Legs. From 34:14–17.
152–153 Anal Antics. From 23:22–23.
* 154–167 Mr. Snoid in "Once I Led the Life of a Millionaire." w/Beulah. (Drawn for this book.)
168–176 Bibliography. Selected; with photos of book & record covers. Repr. 265:120–128.
Inside back cover: Ad for *Complete Fritz the Cat*, with illos reprinted from book.
Back Cover: Drawing of RC pondering all the processes that go into the making of a comic book—from felling the forest tree, to publication, to selling, to reading.

268 ***R. Crumb Sketchbook: November 1974 to January 1978.*** Frankfurt a/M: Zweitausendeins, 1978. 310 pp. 8 × 11"; $25.00. 2nd ed., 1980, imported only by Bélier Press; $30.00. Hardcover. Has appearance of ledger book, with plain black & red cover. There are 2 front pp. with RC lettering & small drawing. Book is sold in a plain gray box, with a 36-p. booklet consisting of a German translation by Harry Rowohlts of all written material in the *Sketchbook*. **Note:** 2nd ed. contains a brief "Personal Comment by R. Crumb"—which is also quoted in ads for the *Sketchbook* by Bélier.

The material in the book is presented chronologically (as drawn), except for pp. 295–300, which seem to be out of order. Enough of the drawings are dated by RC to allow the preparation of a chart—with page numbers & selected dates—so that approximate dates may be estimated for items for which page number is known:

7: Nov. 1974
33: Dec. 1974
43: Jan. 7, 1975
94: Mar.
106: June 9
124: July 22
152: Sep. 17
159: Oct. 28
166: Jan. 7, 1976
179: Jan. 31, 1976
192: Mar. 2
213: Apr. 26
(295–300: Aug. 4–16, 1976)
215: Aug. 30
222: Sep. 21
236: Jan. 5, 1977
253: Apr. 20
267: June 8
279: Aug. 16, 1977
287: Sep. 1
294: Sep. 26
(295–300: Aug. 4–16, 1976)
301: Oct. 7, 1977
303: Dec. 25
307: Jan. 25, 1978

Some of the material was published earlier, as indicated: (1) Material on the following pages (not necessarily the entire page) appeared in *Arcade* No. 7 (14): 10—14:20; 20—14:19; 28—14:19; 38—14:21; 53—14:20; 58—14:21; 59—14:21; 60—14:18; 65—14:23; 74—14:23; 75—14:23; 77—14:22; 78—14:18; 79—14:17,18; 81—14:22; 89—14:17; 102—14:24; 112—14:20; 152—14:19; 169—14:22; 186—14:22. (2) Material from the following pp. appeared in *Esquire* (Mar. 1976) [105a]: 101—105a:60; 108—105a:62; 117—105a:61 [& 403]; 143—105a:63. (3) A portrait on p. 201 was published in *Punk* (Jan. 1978); see 190:14. (4) And a drawing on p. 162 was reprinted in 283:175.

Contents of *Sketchbook*, partially summarized through following indexes:

(1) Full-page drawings, sketches & portraits (on pp. indicated): 15, 33, 39, 40, 42, 44, 55, 58, 59, 60, 61, 63, 65, 71, 76, 77, 81, 82, 88, 90, 91, 95, 97–104, 115, 116, 117, 119, 120, 125, 126, 128, 129, 138, 143, 173, 175, 194, 197–199, 201, 204, 207, 215, 211, 222, 236, 237, 239, 242, 244, 245, 248, 253–255, 291, 295–300, 305.

(2) "Serious" sketches of nature, outdoor scenes, with some interior scenes (rooms, furniture, roses in a vase . . .): 97–104, 124, 158, 244, 245, 246, 254–255, 295, 298.

(3) Strips. Most are roughly drawn & short, but one on pp. 208–212 is interesting: "Notes for a Story for Arcade, No. 7 . . . A Serious Art Comic starring R. Crumb." Despite title, this never appeared in *Arcade*. Other strips appear on following pages: 64, 73, 86, 105, 135, 146–8, 153, 163, 184, 262.

(4) Significant prose passages, longer diary entries, descriptions of dreams, etc.: 35, 43, 45, 47, 53–4, 64, 80, 106, 131, 137, 150, 153, 159, 168, 172, 176, 179, 217, 224, 232, 262, 268, 269, 295.

(5) Comic or fictional characters: Abigail (or alligator woman): 80, 175; "Areba Koala": 304 (after character by John J. Wozniak); Barezy Footsies: 145 (after character by Howard Cruse); Beverly Baumstein: 178; Billy & Ernie, The Happiness Boys: 85; Bob Felaheen: 97; Bobby Bratboy [self]: 265; Booga-Rudy: 234; Boopsy (the Bear): 162, 170, 171, 174, 213, 276, 304; Brombo the Panda: 190; The Cranky Boys:

177; Crybaby Beanhead: 135–6, 155, 163, 166; E. Z. Duzzit: 159; Earnest the Idealist: 162; Frosty the Snowman: 146–8; G. G. Goosey: 80, 276; Gil Goodguy: 97; God (in form of Disney-type rabbit): 212; Mr. Hoonrath (or "Huunrath"): 154, 257; "Housetop" Howard: 285; Jerkwater Jenkins: 80; Jippo (the Bear): 51, 127, 147, 162, 170, 171, 174, 186, 200, 213, 276, 304; "Jive Clive" the Media Man: 162; John Q. Public: 92, 145; Jumping Jehosaphat: 83; "Krousemeyer" the Krout: 214; Li'l Cute: 86; Li'l Porker: 167; Little (or Li'l) Billy Hunkersnucker: 260, 287; Mr. Natural: 108, 112, 127, 147, 153, 167, 168, 176, 189, 191; Mysterious Mose: 65, 66; The Nebbishes: 283–4; Mr. Nostalgia: 279; Old Mrs. Frumpker: 177; The Old Pooperoo: 182; Ol' Pop Culture: 52; Oscar Underdog: 46; Penafore Paddleford: 83; Punkie the Pissant Cheetah: 269; Salty Dog Sam: 278; Sappho and Sappo: 62; Shirley U. Jest: 80; Shuman the Human: 108, 127, 153; Mr. Snoid: 17, 42, 121, 122, 141, 166, 177, 178, 213, 216, 218, 221, 232, 239; Squirrely the Squirrel: 269; The Stupid Jerk: 275; Mr. and Mrs. "Touchytummy": 304; Prof. Wanowsky: 96–97, 127, 176–7, 219; Mr. Wilkins: 57; Yetti: 129, 267.

(6) Portraits and caricatures of real persons in Crumb's life. (**Note:** drawings of women tend to be serious portraits; of men—caricatures): Robert "The Snowman" Armstrong: 38; Charles Bukowski: 114; Charles Crumb: 166; Al "Starchie" Dodge: 38; Aline Goldsmith [Kominsky]: 171; Kathy Goodell: 33, 77; Heidi: 308; Aline Kominsky: 22, 39, 40, 46, 50, 51, 59, 61, 67, 71, 82, 87, 88, 91, 95, 101, 110, 117, 119, 123, 126, 132, 138, 160, 171, 202, 203, 204, 207, 222, 291, 296, 299, 300, 305, 307; Lauren (female): 7; Judy Linhares: 52; Martha: 111; Albert Morse: 210; Dean Natkin (mentioned at 124:33): 216; Roger Olsen: 289; Quigley: 289; Helen "Wheels" Robbins: 201; Victor Rosenkranz (might be fictional): 129; Sharon: 31; Mary Sinkenberg: 197, 198, 199; Diane Wakoski: 109; Lucy Wyatt: 192, 194, 195; Candy Yamamoto: 118; Terry "Zoom Zoom" Zwigoff: 38, 245.

(7) Drawings and caricatures of self: 9, 15, 22, 31, 34, 36, 38, 41, 45, 55, 57, 64, 73, 76, 78, 81, 87, 89, 108, 118, 121, 143, 151, 163, 172, 173, 181, 184, 187, 208–212, 217, 223, 230, 242, 245, 246, 253, 261, 262, 263, 270, 275, 277, 278, 279, 301, 303. (Also, Bobby Bratboy: 265.)

(8) Signatures and self-directed epithets: "Arnie Jr.": 291; Banjo Artboy: 15, 208; Bob Cull: 303; Old "Stick-in-the-Mud" R. Crumb: 275; Peter Arno: 262; R. "Cheap Thrills" Crumb: 279; R. "Dogboy" Crumb: 80; R. "Fussboy" Crumb: 42; R. "Honest Bob" Crumb "The Old Lovable Bum": 242; R. "Noodles" Crumb: 38; "U. Bum": 117.

268a [Sketchbooks, 1966 & 1967]. Four early sketchbooks to be published by German publisher Zweitausendeins in 1981 in one volume.

III. Translations and Foreign Publications

No systematic research has been done in this area. However, casual research has turned up the following information. To begin with, a number of foreign comix & magazines have already been listed in Part 1, Section I of the Checklist; see 1, 16a, 57, 58, 102, 150, 158, 193 & 193a. For material published abroad in English, see the anthologies *Gung Ho* and *"Om"* (279 & 280); and of course the *Sketchbook* (268) was published in Germany. For critical material published abroad (accompanied by reprints), see 452, 483 & 412—the latter referring to Marjorie Alessandrini's *Robert Crumb*, 1974, which is written in French and offers information on French translations in a brief bibliography; also important is *Artsy Fartsy Funnies* (484), by Rosenkranz and van Baren—written in English, but published in the Netherlands.

According to Mal Burns' *Comix Index* of British u-gs (and reprints of U.S. u-gs.), the following have work by RC, almost certainly all reprints: *Bijou Funnies, Boingy Baxter, Cozmic Comics* 1 & 2, *Fritz the Cat* 1 & 2, *Hot Gravy, It's All Lies* 6, *Jampacked Funnies, Jumpin' Jack Flash, Loony Minutes* 1, *Nasty Tales* 1–7, *Pro Junior, Trials of Nasty Tales, Yarrowstalks* 2, *Zap Comix* 0 & 1. (Info from George Erling.)

Crumb's work has appeared in both authorized and pirated versions throughout the world—in the Netherlands, France, Germany, Finland, Sweden, England, Japan, Australia, and various countries in South America. This list undoubtedly is incomplete. Material from various issues of *Bijou*, including work by Crumb, has been widely translated; and *Bijou* No. 6 was translated into Dutch and published by Leny Garadts in 1971 in her comix series *Tante Leny Presenteert* (Aunt Leny Presents)—within the publishing company Paranoia, Laren, Netherlands. Leny's husband, Evert, is a successful u-g. comic-strip artist. "Tante Leny" also published *Despair* and *Uneeda Comix* in 1971 and *Home Grown Funnies*

in 1972; while Continental Publications of Europe released *Hytone Comix* and *Zap* 2, 3, 4 & 5 all in 1971.

Listed below are several book-length collections in translation; items 269 & 272 are in the Library of Congress. Foreign titles are not given for each selection—only a reference number for the original piece by RC.

269 ***R. Crumbs Head Comix,*** ed. & trans. Bernd Brummbär. Frankfurt a/M: März Verlag, 1970. [116] pp. 8½ × 10". "Nachwort" [Afterword] by Brummbär, pp. [113–116]. A few items from the book repr. in 483. Although this book translates most of what is in the original edition of *Head Comix* (260), the order is different—and there is much added material. The covers are different, too—but the front pages are very similar; the German edition adds a drawing from 219:102 on the third page. The text of the German edition, according to the way I arbitrarily numbered the pages, begins on p. [8].

Cover: Repr. from 260:6.

[8] Drawing from 219:102.
[9] From 260:5.
[10] From 260:7.
[11–20] From 260:8–17.
[21–23] From 260:20–22.
[24–27] From 251:10–13.
[28–29] From 68:7.
[30] From 260:18.
[31] From 84:1.
[32–33] From 260:23.
[34–39] From 260:24–29.
[40–41] From 260:50–51.
[42] From 260:19.
[43] From 260:30.
[44] From 260:31.
[45] From 260:32.
[46–47] From 250:9.
[47] From 233:7.
[48–9] From 260:54.
[49] From 250:27 & 81:1.
[50–53] From 253:28–31.
[54] From 250:27,9 & 1.
[55–59] From 251:45–49.
[60] From 250:10.
[61–64] From 260:33–36.
[65–66] From 250:7–8.
[67] From 260:47.
[68–69] From 24:16–17.
[70] From 260:48.
[71–74] From 260:55–58.
[75] From 253:36.
[76–77] From 260:49.
[78] From 253:40.
[79] From 61:12.
[80–84] From 251:3–7.
[85] From 61:19.
[86–89] From 260:43–46.
[90–91] From 249:8.
[92–94] From 260:41–42.
[95] From 73:6.
[96–103] From 166:8–15.
[104–105] From 126:12–13.
[106–111] From 253:9–14.
[112] From 24:35/219:108.
[113] From 250:27.
[114] From 236:16/219:99.
[115] 2 drwgs. from 219:107 & 219:100.
[116] 2 drwgs. from 87:17 & 219:103.
Back Cover: From 250:28.

270 ***Head Comix.*** Paris: Nova Press (Editions Actuel), 1971. French trans. of original edition, with added material from *Despair* & *Motor City*. (Information from Alessandrini, 412:120.)

271 ***Fritz le Chat.*** Paris: Nova Press (Editions Actuel), 1972. (Info from Alessandrini, 412:120.)

272 ***Crumbland et autres pécadilles.*** Yverdon: Chez Kesselring, 1975. [80] pp. 7¾ × 10½". Front pp. contain RC illos in combination with other material drawn by editors; also pp. 40–45 & 78–79 & back cover.

Cover: Honeybunch Kaminsky, from 204:13.

[5] From 61:2.
[6] From 62:2.
[7–39] From 62:3–35.
[46–48] From 256:42–44.
[49–52] From 34:2–5.
[53–55] From 250:11–13.
[56] From 103:3.
[57] From 61:19.
[58–59] From 250:14–15.
[60] Panel from 62.
[61–65] From 61:20–24.
[66] Panel from 62.
[67] From 180:2.
[68–69] From 34:10–11.
[70] From 218:4.
[71–74] From 34:6–9.
[75–77] From 250:25.

273 ***Les Comix de Main mise.*** Montreal: Main mise. (See note at 274.)

274 ***Les Comix de Main mise, Crumb 2.*** Montreal: Main mise. (*Main mise* is a Montreal comic magazine that published Crumb in French in early 1970's. These collections followed. The adaptation

into Quebec French [Québecois] was by Raymond Lavallée. Distributed in Europe by Egraz Pub. Info from Alessandrini, 412:120.)

IV. Anthologies Containing Crumb.

275 ***Anthology of Slow Death,*** ed. Ron[ald E.] Turner (Baba Ram Dass). Berkeley: Wingbow Press, 1975. (A Wingnut/Last Gasp Book.) 128 pp. 6¾ × 9¾″; $5.00. Pp. 4–6: Harlan Ellison, "Introduction: Cleanliness is Next to Woolworths." Does not mention RC.

Inside front cover: Small self-caricature by RC.

18–19 Flakey Foont in Smogville Blues. From 202:32–33.

276 ***The Apex Treasury of Underground Comics,*** ed. Don Donahue & Susan Goodrick. New York & London: Links Books, 1974. 192 pp. 7½ × 10½″; $4.95.

Cover: By RC; panel in center shows copy of *Nutsboy Funnies* lying in gutter.

Title page: Drawing by RC showing Nutsboy sitting on pile of comic books and eating one titled *Poozle Papers.*

6–7 Don Donahue, "How I Went Underground." Mentions RC; see 434.

8–10 Susan Goodrick, "Introduction." Quotes RC; see 444.

11–15 Susan Goodrick, "Apex Interview: Robert Crumb." See 445.

16–20 Mr. Natural Goes to a Meeting of the Minds. From 218:8–12.

21–25 It's Really too Bad. From 61:3–7.

26–47 Whiteman Meets Big Foot. From 139:6–27.

48–51 The R. Crumb ucke$$ Story. From 180:7–10.

52–59 Lenore Goldberg and Her Girl Commandos. From 167:3–17.

60 Bo Bo Bolinski. From 218:7.

61 And Now, A Word to You Feminist Women. From 23:24.

277 ***The Best of Bijou Funnies,*** ed. Jay Lynch. New York & London: Links Books, in cooperation with Bijou Publishing Empire, 1975. 160 pp. 7⅝ × 10½″; $4.95. "Introduction," by Marty Pahls, pp. 6–14, with photos of RC on pp. 6, 7 & 14 (see 477). On p. 160 are repros of covers of all 8 issues of *Bijou.*

Cover (wraparound): Man so absorbed in reading *Bijou* that he does not respond to invitation from bedroom: ". . . Comin' ta bed, honey?? moan . . . sigh . . ." On back side of cover we see that bedroom is crammed with sex-crazed broads.

3 "Heh heh." From 24:35.

15–19 Projunior. From 27:11–15.

32 Joey Tissue and the Dummies. From 24:15.

54–55 Neato Keeno Time. From 24:16–17.

100–105 Projunior. From 29:3–8.

107 Joey Tissue and the Dummies. From 27:33.

136 The Big Little Boy. From 24:22.

136 Bo Bo Bolinsky: He's a Clown. From 24:22.

141 Puppets—A. McSpade & Mr. N. From 24:30/28:27.

151 Hef's Pad, featuring Joey Tissue as "Hef." Jam. From 29:24.

278 ***The Best of the Rip Off Press.*** [No. 1]. San Francisco: The Rip Off Press, 1973. 128 pp. $3.50.

4–5 Out of the Ashes. By "Manfred." Mentions RC.

6 Photo of RC (along with photos of other contributors).

10 The Truth. From 23:2 (retitled).

11 Viva la Revolucion. (Last panel, blown up, of strip below.)

12–19 Lenore Goldberg and Her Girl Commandos. From 166:8–15.

20 A Word to You Feminist Women. From 23:24.

91–95 Eggs Ackley in "Eyeball Kicks." From 166:17–21.

96 Deep Meaning Gommigs. From 166:16.

97 All Meat Comics. From 22:23–25.

126 Mr. Sketchum. From 141:4.
127 Like to Ride? Then Climb Aboard the Big Ass. From 22:2.
Back cover: Don't You Think It's Time to Stop Watching TV? From 167:28.

279 ***Gung Ho! All American Commicks.*** ed. Steve Davidson. Amsterdam: OM-Arcanum Production. No date, but ca. 1970. [92] pp. Cover is a reprint of Griffin's full-page drawing in *Zap* No. 3, p. [2]. This is a pirated edition.
[6] Phonus Balonus Blues. From 81:13.
[7] Head Comix. From 233:2.
[8] The End Funnies. From 90:5.
[9-12] Meatball. From 249:3-6.
[59-60] Atomic Comics. Jam. From 252:21-23.

280 ***"OM" Home Made Comix.*** ed. Steve Davidson. Amsterdam: Arcanum. No date, but ca. 1971. (Om No. 10) [96] pp. Pirated edition.
[4-6] Why Oh Why the Hell Am I in Motor City? From 166:24-26.
[7-9] All Meat Comics. From 22:23-25.
[10-11] F. Foont in Smogville Blues. From 202:32-33.

280a ***Portfolio of Underground Art.*** Schanes & Schanes, Pub. (Distr. by Pacific Comics, Box 99217, San Diego, 92109), 1980. 11½× 16″; $35.00 (plus $2.00 for postage). 13 plates by 13 artists; signed & numbered ed'n of 1200 copies.
RC's contribution, ©1980: street scene titled as follows: "Me 'n' My Sweetie Was Walkin' Down the Street . . ."—from "The Ducks Yas Yas" by James "Stump" Johnson (1929).
Note: This drawing is reprinted on p. [17] of a 32-p. booklet accompanying the portfolio. On p. [16] is a brief biographical note, "Robert Crumb," with photo. On p. [31] is an editorial comment on the portfolio project, which includes this paragraph: "Rick Griffin must be given a heartfelt thanks from the editor. It was Griffin who talked the elusive R. Crumb into doing a signed plate. Crumb was of the opinion that signing and numbering were a touch elitist. Not to mention that he lives miles from the nearest post office and had to lug over ninety pounds of prints there and back."

281 ***The Snatch Sampler.*** San Francisco: Keith Green, 1977. [160] pp. 5 × 7″; $2.95. (Material repr. from *Snatch* 1, 2 & 3, *Jiz, Felch & Pork*; RC did not contr. to the latter.) This is a "double" book: 79 pp. from front to center, 81 pp. from back to center (after turning book over & upside down). Pages referring to the "back" half of the book are preceded by "B".
Cover: Little man in pith helmet is riding on ass of Angelfood McSpade and reading *Snatch Comics*; she is carrying a box on her head labeled "Erotic Literature"; and a little black guy (the character "Jockey Boy") is riding on her leg, saying "Ah's de po' relashun . . ." etc. (Cover same as Promethean bookplate—see 316—except that box was originally labeled "My books" and little man was originally reading a book titled *I Have Suffered Greatly*.)
[1] Title page: Snatch Comics. With drawing of cheerleader. Repr. from 2:11, with slight changes.
[3] The Pleasure Is Ours, Folks. From 205:2.
[4] Snatch Comics. From 204:3.
[5-9] Don't Touch Me. From 206:23-26.
[9-16] Adventures of Dicknose. From 146:10-17.
[17] "Honey Bunch" Kaminsky. From 204:13.
[18] Fresh Ideas. From 205:13.
[19-21] The Grabbies Are Coming. From 205:23-25.
[22-23] Adventures of Andy Hard-On. From 204:6-7.
[26-27] Orgy-Riot. From 204:18-19.
[32] Monster Pecker Cut-Outs. From 206:35.
[38-39] Krude Kut-Ups. From 204:16-17.
[40] Quick, Fred, the Bus Is Coming. From 204:20.
[41-46] The Fight. From 204:28-33.

[47] Prick Teasers. From 204:24.
[48] Tit 'n' Ass Topics. From 204:21.
[49] Felch Political Corner. From 109:19.
[65] Moga Booga Whitey. From 204:4.
[B13] Splat! From 204:5.
[B14–15] The Family that Lays Together Stays Together. From 205:18–19.
[B17] "You got the weenie, she's got the bun." From 206:9.
[B26] Pump those peddles . . . From 206:30.
[B58] Winter Fun. From 205:33.
[B59] Gerald . . . From 204:14.
[B61] Far-Out Fetish Freak . . . From 204:25.
[B64] Down on the Farm. From 205:10.
[68] My Seester She's Oggly! From 204:27.
[B70] Orgasm on Ice. From 205:17.

282 ***Young Lust Reader.*** San Francisco: And/Or Press, 1974. $3.95. Contains first three issues of *Young Lust*, with "Foreword" by Jay Kinney and "Afterword" by Bill Griffith. Has RC's contributions to *Young Lust* No. 3 (see 246:34 & 36). (Have not seen this.)

V. Books Illustrated by Crumb or Which Contain Incidental Contributions by Him

In addition to illustrating (or contributing to) the books listed below, Crumb also did the covers for three of the above anthologies (276, 277, 281) and for Wiener's checklist (see 501—with a detailed description of the cover at 142a). For books containing numerous reprints of RC material, see 412, 429, 437, 438 & 484.

283 Baldwin, J. and Stewart Brand, eds. ***Soft-Tech.*** New York: Penguin, 1978. 176 pp. (Articles & reviews on "soft technology" repr. from *CoEvolution Quarterly*.)
1 Title page: Small RC figure saying, "It's a new era, man!"
175 Small cartoon drawing: "Jive Clive" the Media Man vs. Ernest the Idealist. Repr. from 268:162.

283a Blazek, Douglas. ***Zany Typhoons.*** San Francisco: Open Skull Press, 1970. Book of poetry.
Cover: Taken from sketches in 1967 sketchbook. (Info from RC; have not seen.)

283b Carrol, Paul. ***The Luke Poems.*** Chicago: Big Table Books, 1971. Cover reprints "Keep on Truckin'" (250:22); the poems celebrate birth of author's first child, Luke.

284 Crumb, Dana and Sherry Cohen. ***Eat It: A Cookbook.*** San Francisco: Bellerophon Books, 1972. 64 pp. 8½ × 11″; $1.95. [**Note:** Date of 1974 given in bibliographies in *Carload* & *Complete Fritz* is wrong.] Book acknowledges help of neighbors Liz and George Adams and Hazel Hunter. There are introductory notes by Sherry's husband Paul & by Sheldon Rosen, M.D., as well as by Sherry C. The book contains 90 illustrations by RC, including front and back covers. A stiff centerspread between pp. 32 & 33 contains 12 "Kitchen Kut-Outs" repr. from 250:14–15 that really are meant to be cut out. The cut-out figures are used once each as illustrations throughout the text, and all are arranged in a circle on inside back cover. About a third of the illustrations feature the persons associated with the book (including RC), all of whom live in the same commune along the Eel River, in the Potter Valley area north of S. F.

A page index of the identifiable persons in RC's illustrations (excluding cover & title p., where all appear together) is as follows: Dana: acknowledgments page, 9, 24, centerspread, 46, 59, 63; Jesse (son of Dana & RC, born 1968): 9, 35, 46, 49; RC: 25, 35, 38, 42, 45, 49, 53; Sherry Cohen: 3, 20, 21, 30, 47, 54, 55, 57, 61, 62; and Paul Cohen: 2, 13, 27, 30, 48, 52, 55, 57, 61, back cover.

Regarding the partial outline of the book below, note that a half-page illo appears on the first p. of each chapter.

Cover: Seven hungry people standing over a pot of stew: RC, Dana, Jesse; Paul & Sherry Cohen & boy about 7 (perhaps their son); and a male adult (Dr. Rosen?).

Acknowledgments page: illo of Dana.

Title page: Illo using first six persons of cover, but now with different male adult (who looks like Terry Zwigoff) and a child of age one or two added.

2 Introduction. By Paul Cohen. With illo of Cohen.

3 Nutrition. With full-p. illo of Sherry Cohen.

4 unsigned remarks on nutrition, perhaps by Dana.

4-5 Words of Wisdom from Sheldon Rosen, M.D.

6 Words of Wisdom from Sherry Cohen, F.A.T.

7 Get the Right Tool for the Right Job. Full-p. illo.

9 Vegetables & Salads. (w/other illos in this chapter on pp. 10-15 & 17-19.)

20 Soups and Currys. (w/illos pp. 21-23.)

24 Casseroles. (w/illos pp. 25-26.)

27 Meat, Fish, and Chicken. (w/illos pp. 28-37 & "Kitchen Kutouts" between pp. 32 &33; repr. from 250:14-15, except that the words "featured only in Zap Comics," set within a star, are replaced in the cook book by a drawing of Dana.)

38 Eggs & Dairy. (w/illos 39-41.)

42 Breads. (w/illos pp. 44-48.)

49 Desserts. (w/illos pp. 50-58.)

59 Canning. (w/illos pp. 60-61.)

62 Baby Food. (w/half-page illo.)

63 Remedies and Tonics. (w/illo p. 64.)

Inside back cover: Kitchen Kutouts arranged in a circle.

Back cover: Drawing within 4½-inch circle: Paul Cohen sated after big meal.

284a Deutsch, Joel. *Deliveries.* Cleveland: Rex Press, 1966. 5⅜ × 6½". Poems.

Cover: Has title & author, with picture of stylized VW van & legend: 24-Hour Service. At bottom in rather large letters: Cover by R. Crumb. (Have seen only xerox of this; appears mimeographed; undoubtedly not in color.)

284b Deutsch, Joel. *Give Me All Your Aces.* San Francisco: Lone Ranger Biology Press, 1968. 6½ × 8⅜". Poems.

Cover: Collage of photos of Deutsch; credits; photos, John Fox; collage, Douglas Blazek; lettering, Robert Crumb; and printing, Charles Plymell.

285 Gibbons, John. *The Sad Book.* Cleveland: American Greetings Corp., 1967 (reprinted 1971). 6 × 6½". Hardcover; first ed. green, 2nd ed. purple. 20 unnumbered interior pp., with a color illo by RC on each p. At bottom of each p. is a definition of "sadness" by Gibbons. Example: A poor old man saved all week to buy a cup of porridge . . . And there was a hair in it.

286 *High Times Encyclopedia of Recreational Drugs.* New York: Stonehill Publishing Co., 1978. About 8½ × 11". Reprints only:

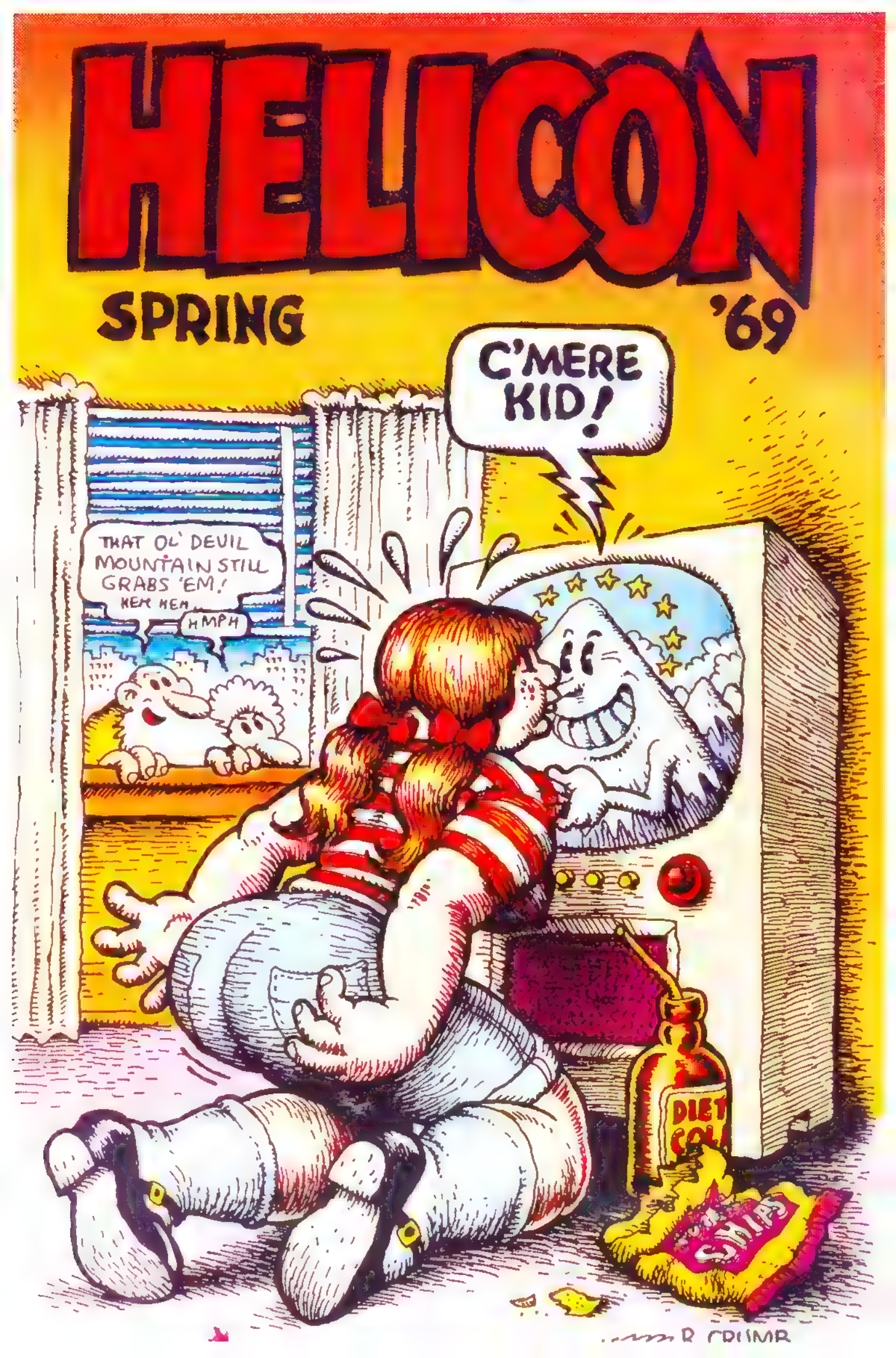
29 Stoned Agin. From 142:27; 177 Six panels of "Stoopid Jerk" from 34:9; 243 Five panels of "Joe Blow" from 253:9.

287 Howard, Mel and Thomas King Forcade, eds. *The Underground Reader.* Plume Books, 1972. Has three reprints by RC. [Have not seen.]

287a Noyce, John, ed. *Directory of Alternative Periodicals,* 3rd ed. Brighton, England: Smoothie Publications, 1974.

Cover: Black ink on blue; repr. of next to last panel of "Mr. Natural's 719th Meditation"; from 168:4.

288 Shedlin, Michael and David Wallechinsky, eds., with Saunie Salyer. *Laughing Gas (Nitrous Oxide): Historical and Recent Essays on the Practice of Inhaling Nitrous Oxide.* San Francisco: And/Or Press, 1973. 96 pp. $2.95. Illo by RC on back cover in full color: laughing man saying


HELICON
SPRING
'69
C'MERE KID!
THAT OL' DEVIL MOUNTAIN STILL GRABS 'EM!
KEM KEM
HMPH
DIET COL
CHIPS
R CRUMB

LET'S GET OUTA HERE!
by R. Crumb
featuring
THE OLD POOPEROO
A TYPICALLY ALIENATED 20TH CENTURY FUCK UP!
KWI-YAT!
SHEEIT!
YECH
EEK!
*!!!
LOOK OUT
AHM INNACENT BOSS!!
SHADUP!!
SOMEWHERE IN JERSEY CITY A PHONE IS RINGING.
RING!
...A PHONE THAT WILL NEVER BE ANSWERED BECAUSE ITS OWNER IS PREOCCUPIED WITH MORE IMMEDIATE MATTERS!
R-RING!
NGH
YES, IT'S THAT OLD POOPEROO HAVING HIS SAME OLD TROUBLES... HE CAN'T SHIT AND WON'T GET OFF THE POT!!
R-R-RING!
NNG
IT MIGHT EVEN BE THAT BABE FROM BAYONNE CALLING, BUT HE'S TOO BUSY!
NGH!
R-RING

NOBODY'S TOLD THAT DUDE YET THAT HE'S BEING EXTREMELY UNCOOL!
SOB
A REAL NOWHERE SQUARE FROM DELAWARE! STRICTLY A CUBE, JIM!!
AND MEANWHILST, UNBEKNOWN TO THE OLD POOP, AT THIS VERY MOMENT AN OUTLAW IS HIDING UNDER HIS BED!
HEH HEH
Y'KNOW SUP'M? ME AND THE OL' POOP WE YOOSTA BE THE BESTA FRIENDS! BUT NOW...CHRIST... HE'D BE ASHAMED HE EVER KNEW ME!
AH YEAH! I CAN REMEMBER WHEN WE WERE JUST A COUPLE OF CRAZY KIDS ON THE LOOSE TOGETHER! THOSE WERE THE DAYS!
POW
YAHOO
BANG
POW
POW
BUT SOMEWHERE ALONG THE LINE WE GOT SEPERATED!
HEY!
SEE YA IN PHILADELPHIA PAL!
HE GOT MIXED UP WITH SMART GUYS AND STARTED GETTING BIG IDEAS!
NEXT THING I KNEW HE HAD A POSITION AND WOULDN'T EVEN SEE ME!
OUT!
SO I WENT TO CHICAGO AND GOT A JOB ON THE SKYSCRAPERS
MAN, WHAT A DRAG! WHEW! I QUIT AND HIT THE ROAD!

THAT'S WHEN I BEGAN MY LIFE OF CRIME... ROBBING FRUIT STANDS, BURNING THE PHONE COMPANY, USING FAKE CREDIT CARDS, ALWAYS RUNNING, HIDING....
SLUG
THEN ONE DAY I HEARD THE SIRENS AND I KNEW THE MAN WAS ON HIS WAY!
EEEEEE
COPS!
I WAS RUNNING AROUND WITH A TOUGH TWERP FROM TULSA AT THE TIME NAMED, SURPRISINGLY ENOUGH, JUDY HOLIDAY. I KISSED THE KID GOOD-BYE AND TOLD HER TO BEAT IT!
SO LONG KID!
SMOOCH
SO LONG YSELF!
I GOT SENT UP ON A TEN-YEAR RAP FOR SEDUCING A MINOR (TEE HEE)... BUT THEY COULDN'T KEEP ME IN THAT JOINT! I WAS DETERMINED TO BUST OUT!
YA CAN'T KEEP ME BEHIND BARS, YA RATS YA!
WHICH I DID, YEARS LATER... I'D HEARD ON THE INSIDE THAT MY LONG LOST BUDDY, THE OLD POOPEROO, WAS HAVING THIS...ER... TROUBLE DOING HIS BUSINESS, SO THAT'S WHERE I HEADED...
WHICH BRINGS US RIGHT TO THE POINT! THERE'S JUST ONE MORE LITTLE JOB I GOTTA DO!
YOU!
I BEEN WAITIN' FER THIS MOMENT FER YEARS!
MR. NATURAL! WAIT, I—
SMOOCH
YOU CAN BE SURE IF IT SHRINKS HEMORRHOIDS!

"Hilk hilk"; (front cover is repro of 1808 illo in color).

2nd ed., 1973; same as above except title is *Laughing Gas: Nitrous Oxide* and RC's laughing man illo is now on front cover in green, black, white (& 1808 illo is on back cover).

3rd ed., 1973; same as 2nd except that price is $3.50 & RC illo is blue, black, white; and 1808 illo is replaced by quotes from reviews. An additional printing duplicating the 3rd ed. has been offered by Krupp since 1979 at $4.95. **Note:** dates on later editions may not reflect actual publication date.

289 Stepanian, Michael. *Pot Shots.* New York: Delacorte Press/Seymour Lawrence and Delta, 1972. xvi/223 pp. (Hard cover & soft cover.) Title page adds words: "with drawings by R. Crumb." **Note:** Stepanian was RC's lawyer at this time; the book offers advice on how to beat pot laws. RC drew about 14 illos for the book. One of them, two cops sauntering over a hill, appears on title p. & is repeated on first p. of each chapter: pp. 1, 31, 69, 131 & 163. A small illo of Stepanian appears on p. xi. The remaining illos appear on the following pp.: 12–13, 54–55, 66 (full p.), 75, 82, 86, 94–95, 97, 135, 167, 177, 208. (Some are reprinted at 193b.)

289a Wavy Gravy [Hugh Romney]. *The Hog Farm and Friends.* New York/London: Links, 1974.

103 "Conspiracy Stomp," Nov. 28, 1969. Repro of poster by RC done for benefit of Chicago Eight. For full description, see 336a.

289b [The People's Handbook to Computers], mid 1970's. For a book of approximately the above title, published in association with a magazine on computers, RC did full-color back cover. (As recalled by Jay Kennedy, 6/6/80.) This may be related to tabloid *Creative Computing Catalogue,* 1972, with repr. of 167:28, b. & w., slight changes, top half of back page (info from Geo. Erling).

VI. Miscellaneous.

A. Juvenilia (1950–1962).

Most of the early work consists of comic strips drawn at home, especially under the influence of brother Charles. All but a few of these items were lost or simply thrown away (by RC himself—as late as 1965). Some were described in a letter from RC to John Benson, Oct. 1958 (and quoted by Barrier, 414:46–47), and by Marty Pahls, who visted the Crumbs around 1960 (coming from Akron), after buying a copy of their magazine *Foo* through the mail—in a letter to Barrier in 1968 & quoted in 414:48–49. Pahls later married RC's sister Sandra. A little more info on juvenile period may be found at 417:15–16 and at 459. All of the comic-strip material listed in this section is single-copy, drawn in pencil—except for *Foo*. One may determine where the strips were drawn from the following list of places where the Crumb family lived during various years: 1945–47, 53rd St. in Philadelphia; 1947–50, housing project in Philly; 1950–52, Ames, Iowa; summer 1952–1956, Oceanside Cal.; summer 1956–1959, Milford, Del.; 1959–62 Dover, Del.; summer 1962, family moves to Philadelphia; Oct. 1962, RC moves to Cleveland.

290 "Animal Town Comics," Fall 1950 through Spring 1951. Drawn by Charles only & featuring Ally Alligator & nephew Nicky; Chicky (later Chucky) Chick; Mopsy and Flopsy (birds); Fuzzy the Bunny; Blackie Crow; and Ma Hen. **Note:** although this early series was dropped by Charles, the same title was used in the late 1950's in strips drawn by the two brothers together.

291 "Diffy in Shacktown," Late 1950. String-bound homemade comic book: RC's first such production (age 7), featuring Diffy the Mouse and Brombo the Panda.

292 "Chuck and Bob Comics," 1951. Several issues of stories about themselves by RC & CC, drawn after Charles dropped "Animal Town Comics" & before "Funny Friends" was launched.

293 "Funny Friends," Nov. 1951 through Mar. 1958. Drawn by Charles only. First issue, about 20 pp. long, features Fuzzy the Bunny & Donny Dog; Marduke [*sic*] Monkey & Herman the Hunter; Danny Panda; and Chuck & Bob (cat & mouse characters).

Early in 1952 CC adds Bonnie Bunny, Mary Monkey & Wiseguy Weasel to the monthly series; he also produces several issues of "Fuzzy the Bunny" separately.

The other children, inspired by Charles, also produce monthly comic books in 1952, RC being first with "Brombo the Panda" (see below). Carol does "Funny Funnies" with Campfire Clown, Patty & Pogo, Twinkle the Pup; Maxon does "Dizzy Wizzy" with Funny Bunny, Jerry Octopus, Chubby the Bear, and Tubby Tugboat; and Sandra does "Black-Eyed Suesan," with Nosy, Tommy Tulip, and Johnny Cougan. (Many other characters than these were drawn by even the youngest children.)

The children form Animal Town Comics Club with CC as president. Some of the comics they produced during the year were "Nipsy the Bear Comics," "Animal Town Fun Book," "Animal Town Christmas Parade," "The Fisherman and His Wife," and "Brombo and the Beanstalk." These were all referred to as "Animal Town Publications" (acc. to Pahls, 414:45).

Participation by Carol & youngest children continued only for a year or two. Charles kept drawing "Funny Friends" for 6 more years—some issues reaching 52 pp.

294 "Brombo the Panda," Jan. 1952 through Mar. 1958. First issue drawn on folded paper, 5½ × 8½", with cover price of 5¢. Later issues, all produced on regular monthly basis, were drawn in lined school composition books measuring 6½ × 8½" (as were virtually all other Crumb family comics).

In 1953 three new series were added: "Powerful Panda Comics," "Sniff the Panda Comics," and "Robert Crumb Comics." The latter was perhaps a forerunner of "R. Crumb Almamnac" (see below). Also this year drew 2 issues of "Jimmy the Jeep Comics."

295 "R. Crumb Almanac," late 1950's. Some of the material for *Foo* (see below) was taken from this series. Issue No. 10 is dated Nov. 1958; cover shows two guys looking at beat-up old car.

296 Visual aids and safety posters for Latex Corp., Dover, Del. (company where father worked); worked here during summers of 1958 & 1959. It was the money earned during summer of 1958 that financed the printing of *Foo* (acc. to 160:9).

297 *Foo,* No. 1 (Sept. 1958), 16 numbered pp., excluding covers, 6 × 8½"; cover price, 15¢. Printed by offset on white paper. Ed. Charles Crumb. Down left margin of cover: *Lampoons and Parody* (same for all three issues). **Note:** All 3 *Foos* repr. 1980 by Jay Lynch, Bijou Pub. Emp., 800 numb. copies, $16.00/set through July 1, 1981.

Cover: unsigned, but probably by CC.
Inside front cover: Letter from "Jack Binkinz" with small illos, unsigned.
1-5 Revenge. By CC.
6-12 Report from the Brussels World's Fair. By RC.
13-14 Bug Rogers. By Mike Britt.
15 Phony ad for a phony car. Unsigned.
16 2-panel gag. By CC.
Inside back cover: Letter cont'd. from "U. Binkinz" (imaginary char. who pops up in all 3 nos.).
Back cover: Subscription ad for *Foo*. By Mike Britt.

298 *Foo,* No. 2 (Oct. 1958), 16 pp. No cover price; 6¾ × 9½" on blue paper.
Cover: By CC.
Inside front cover: Letters.
1-7 Xorro. Unsigned—but by CC.
8-9 Foo Driver's Test. By RC.
10-16 My Encounter with Dracula. By RC.
Inside back cover: More letters.
Back cover: Clod Award of the Month. Unsigned, but by RC.

299 *Foo,* No. 3 (Nov. 1958), 16 pp. No cover price. 6 × 9" on blue paper.
Cover: By CC.
Inside front cover: Phony letters from around the world.

1-4 Tom & Jerky. Unsigned. (By Charles.)
5-6 Davy Crockett interview. With ½-p. illo by CC.
7 Clod Award of the Month. By CC.
8 Untitled. By David Langdon. (Cartoon swiped probably from *Punch.*)
9-10 Khrushchev Visits U.S. By RC.
11-15 Noah's Ark. By RC.
16 & inside back cover: Shmo White & the 7 Warts. By CC.
Back cover: Spaceship gag panel by W. Scully.
[**Note:** Covers for Nos. 4 & 5 were drawn and are in possession of Marty Pahls; probably both were drawn by Charles.]

300 Covers and illos at various time for *Golden Buc,* student newspaper at Milford (Del.) High School. 1958-59. (Marty Pahls has some of Crumb's contributions to this paper, as well as to 301.)

301 Covers and illos at various times for *Ecolian,* student newspaper at Dover (Del.) High School. 1959-61. (A cover picture for Valentine's Day issue—prob. 1960—showing couple kissing, was vetoed by principal; see 189:6.)

302 "Crumb Brothers Almanac," 1959-1961. Two-man comics with brother Charles: one would draw a character and his dialogue, and then the other would respond, in the same panel, with his own character(s). The material included written text and sketches, as well as strips. A favorite series for about three years was "Treasure Island Days": Charles drew Long John Silver and RC drew a prostitute named Mabel; some of these strips were produced in separate notebooks (see 304a). The cover of issue No. 27 of the "Almanac," dated Oct. 15, 1959, is reprinted in the following places: 417:15, 484:10, 412:14, & 453 (as repr. in *Phil. Inquirer*):16; this cover features one of the first appearances of Fritz the Cat.

303 "Arcade," 1960-1961. At least twelve issues were done, some or all by RC; two by him contain histories of the early years of Crumb family cartooning. Fully developed Fritz strips appeared in most or all issues—a 10-p. strip in No. 3 (Apr. 1960) & a 12-p. in No. 12 (June 1961). (Info from John Benson; also mentioned at 417:16.)

304 "Cat Life," Sep. 1959-Feb. 1960. Reprinted in *Complete Fritz* (265:6-23). (Like all the other juvenile strips, drawn with pencil in notebook; this one is 18 pp. at 6 panels per page.) The characters in the strip are all real animals & people of early 1950's: Fred (senior cat in Crumb household), Yimmy & Fritz (kittens), Chotta, Inky, Pappy, etc. (neighbors' cats); and self, sister Sandra, & brother Max. First appeared in "Arcade," No. 6 (1960), according to John Benson (letter to me, Aug. 9, 1980).

304a "Treasure Island Days," by the Crumb brothers; begun July 12, 1960. 21 pp. Drawn in 7 × 8½" school composition notebook with lined paper. Several pages from the notebook were reprinted in Finnish translation in *Aura,* No. 2 (1977)—see 16a:36. The notebook has been preserved; copies of it (and copies of copies of it) are floating around all over the world—including in Finland. See also 302 above.

304b Drawing: "Hey, ol' cat," 28 June 1961. (Fred the Cat.) First pub. in 265:5.

304c Fanzines to which RC contributed during the period 1959-60 (information primarily from John Benson):

Frantic (1959; several issues). Ed. Joe Moser, Dover, Delaware. Wrote several critical letters to editor. (See 189:4.)

Shag, No. 2 (April 1959), 26 pp. 25¢. Ed Sig Chase & Gary Delain. Mimeographed fanzine. Produced in Jamestown, N.Y.

2 Letter to editor.

EChhhh, No. 3 (May 1959), [20] pp. 15¢. Eds. Ken Winter and Ron Pavsner. Mimeographed fanzine. Produced in Huntington Woods, Michigan.

[3] Letter to editor.

[6-9] Strip: Perry Messin'. Parody, with "script by Kenny Winter."

Shag, No. 3 (June) [no year; prob. 1959], 18 pp. Eds. Sig Chase & Gary Delain. Mimeographed fanzine with dittoed cover. Jamestown, N.Y.

2 Letter to editor. (**Note:** brother Charles has three-page strip in this issue.)

Squatront, No. 2 (Fall 1959), 26 pp. Ed. Mike Britt, Northampton, Mass. Dittoed fanzine. [**Note:** has no relationship to later *Squa Tront* started by Jerry Weist and currently edited by John Benson.]

24 Letter to editor.

EChhhh, No. 4 (Feb. 1960), [20] pp. Ed. Ken Winter, Huntington Woods, Mich. Mimeographed fanzine.

3 Letter to editor.

Gamut, No. 1 (June 1960), 24 pp. 25¢. Ed. Gary Delain, Jamestown, N.Y. Mimeographed fanzine with dittoed cover.

9-13 Strip: Winnie the Phoo. Parody, with "words by M. Pahls."

B. Work Done for, or While Working for, American Greetings Corp., Cleveland (1962-1967, 1971).

RC lived in Cleveland and worked at A. G. Corp. from 1962 through the summer of 1964, when he married Dana Morgan and left for a honeymoon trip in Europe. Upon return to U.S. in 1965, they lived in Cleveland for several mos.; RC worked for A. G. Corp. Then they moved to New York, returning to Cleveland in spring of 1966. RC resumed work for A. G. Corp., then went to Cal. in Jan. of 1967. He continued to send card designs to A. G. Corp. through the fall of 1967. And in 1971 he did more designs for the company during a visit to Cleveland.

305 Does color separations for American Greetings Corp. from fall of 1962, for about a year. (Also, still continues to draw home-made comics.)

306 Promoted to "Hi-Brow" Department of A.G. Corp. about fall of 1963, begins designing cards. Over the period 1963-67, he does several hundred of these cards, most of them humorous creations. Several have been reproduced, as follows: One in 437:257 (drawn in 1967—© 1968); one in 189:64 (fairly early); five in 476:66 (two from 1960's and three from 1971—see 309 below); and three in 412:15-16 (1964, 1966, 1968). About 12 Hi-Brow cards have recently been repr. by A.G. Corp., are being sold.

307 "Roberta Smith, Office Girl." Regular short strip (occasionally just a panel or drawing)for one-sheet employees' newsletter, *American Greetings Corporation Late News Bulletin*. Known dates range between Oct. 8, 1963 & April 20, 1964. 13 of the strips were repr. in 189:10-12. Others are at A.G. Corp., but not a full set.

(According to Harvey Pekar, 6:6, RC's model for Roberta Smith was "Liz"—the girlfriend of musician Buzz Linhardt, who was one of RC's apartment mates.)

308 Two large drawings: one done in 1963 of funny-animal "gangsters", later published in fanzine, *FMZ* 1 (Mar. 1970)—see 110:22-23—and repr. in 123. The other drawing, of a "bird woman," and dated June 1964 (probably done while still in Cleveland), was later published in fanzine *Dreams* (see 63a).

"R. Crumb's Comics and Stories"; drawn Apr. 1964, pub. only in 1969 (see 192).

Illos for John Gibbons' article on 1950's autos in *Cleveland Plain Dealer,* 1964 (see 45); and for Gibbons' *The Sad Book,* 1967 (see 285).

309 Contributes to "Zonk" series of funny cards for A. G. Corp.—about 12 of these done for "old times' sake" during a visit to Cleveland in 1971. Three of these appear in an article by Maremaa in *New York Times Magazine* (see 476:66) and two are pictured in an ad for the Zonk line in *Seventeen*, 31/8 (Aug. 1972), p. 170. One of the latter shows Mr. Natural pointing: "My advice to you is plain and to the point!" The answer is given inside: "Keep on truckin'!" This Mr. Natural card was the basis for a poster (see 338), as well as for a line of note pads sold by A. G. Corp. and a line of "informals"—cards with no message inside, for writing thank you notes, etc.

C. Miscellaneous Work Done in New York and Europe (1964–1966).

Works for one month in summer of 1964 in New York at Kurtzman's *Help!*; sketches drawn in Harlem at this time, as well as early Fritz pieces, are published in the magazine six months later. Marries Dana in Cleveland late that summer; friends at A. G. Corp. give him a large blank book bound in black—a "bookbinders's sample"—in which he draws strips & sketches through 1966. In Aug. leaves for honeymoon trip in Europe; sketches drawn in Bulgaria later appear in *Help!* After return from Europe in Jan. 1965, lives in Cleveland for six months, then moves back to New York, staying for about seven months before returning to Cleveland. During this period in New York, tries unsuccessfully to learn how to render "Annie Fanny" strips for Kurtzman, after *Help!* folds (end of summer 1965); he contributes articles to *Yell*; and he does a variety of commercial work for Topps Chewing Gum Co., Brooklyn, and for Woody Gelman's Nostalgia Enterprises. Finally runs out of money, returns to Cleveland about April 1966.

310 Material from sketchbooks: Among the early strips RC does in sketchbook while in Europe, with European settings, are "The Silly Pidgeons" series (five pages of which are later published in *Promethean* 3—187:13, 18, 24, 46, 50; two bear dates: 7 Nov. 1964 & Mar. 12, 1965). This series evolves into "The Silly Pigeon," (one example of which appears in 187:50); a still later version, "Fred the Teenage Girl Pigeon," contains the Fritz character (pub. in *Help!* in 1965). In 1964–65 RC set down "Fritz Bugs Out" in his sketchbook, and in 1965, "Special Agent for the C.I.A." (see 261).

311 "Fug," 1965. Had planned to produce a dirty comic book during the period when working for Topps, but got only as far as the cover—which has not been published. (For other unused covers drawn during 1965–67, see *All Stars* 2 & *Yellow Dog* 7.)

312 50 bubble-gum cards, 2½ × 3½", for Topps Chewing Gum Co., Brooklyn, 1965—numbered from 1 to 50. Each card contains a "proposition" on the front, with lettering by RC and usually a drawing; on the reverse is a surprise punch line with lettering by RC and photos—usually employing a "monster" theme. Also on the back is the number of the card within a circle, and the copyright: ©T.C.G. Printed in U.S.A. The drawings are unsigned. A description of a typical card: No. 21. Front: "I was at a monster bazaar" (with easily recognizable Crumb drawing of a circus barker, wheel of fortune & children); back: "And I won you" (with photo of young woman frowning, with man wearing fright mask).

The front of one of these cards was repr. in 484:31. Several complete collections of the 50 cards are known to exist.

Note: While at Topps RC meets & works with Woody Gelman, former cartoonist, who had produced much humorous promotional material for Topps since the 1950's. RC does ads and a pamphlet for salesmen showing how to get prizes for selling gum (see 189:7).

313 Variety of material for Woody Gelman's "Nostalgia Enterprises"—a "magazine that never got off the ground" (as RC refers to the operation in 189:7): mailing labels, advertising brochures, catalogues, stationery, and several articles involving considerable research. Two of the latter appeared in *Promethean* 5 (see 189:17–19 & 67–69) and were later published in *Nostalgia Illustrated* (see 174) together with still other early work done for Gelman. In the 1970's RC did some work for Nostalgia Press (see 317a & 326a), evidently still another Gelman project.

314 Material from sketchbooks: Selected drawings done in 1966 were later published in *Promethean* 1 & 2 (see 185:10–12 & 186:43–45). Also, much rough material from the sketchbooks of the period 1965–66 appeared in *Yellow Dog* 1–12 (1968–69).

315 Painting in tempera on cardboard, about 20 × 24", of black high-school drum majorette, dated 1966. (On front of uniform is letter H; on shoulder patch: Harrington Atlantic.) Only known (early) painting by Crumb; has not been reproduced; owned by John Thompson, Carmel, Cal. (But note: RC has taken up oil painting since January of 1980.)

MORSE'S FUNNIES

HEAV-EE!!
"MORSE'S FUNNIES"? IT'LL NEVER SELL!!
HI FOLKS!! IT'S ME! ALBERT THE LAWYER! AND REMEMBER, THE THREE MOST IMPORTANT THINGS IN LIFE ARE: 1. POWER, 2. MONEY, AND 3. WOMEN!! HA HA HA HEAV-EE!!
HEY LOOK MOM!! MY NAME ON A MAGAZINE KUVVA!! ME, ALBERT DA LOIYUH!!
YEAH, I KNOW IT'S JUST A SLEAZY UNDAGROUND COMIC BOOK, BUT LISTEN, DIS IS A VERY ARTISTIC BOOK, BELIEVE IT OR NOT... HA HA HA
HEAV-EE!!
A.M.

WE LOVE YOU, ALBERT — R. "HACK IT OUT" CRUMB ©1973

D. Miscellaneous Work Done Since Moving to California in 1967.

The items described in this section are as follows (alphabetical by type): Book plate, calendar, catalogues, cover, "diploma", flyers, greeting cards, iron-on, label, letterhead, logos, mailing label, mural, note cards, patches, pinback buttons, plywood cutouts, postcards, posters, programs, prom decorations, ring, rubber stamps, sticker, trading cards, T-shirts. Note that record covers and records are treated separately in section F.

This is obviously an incomplete sampling of the miscellaneous art produced by RC over the past dozen years. Also, no effort has been made to list the great variety of illegal items containing RC art prior to 1973 when lawyer Albert Morse sued rip-off companies. Among the items produced were drinking glasses, balloons, beach mats, buttons, light bulbs, magnetic plastic stickers, beach bags, posters, dope pipes, leather belts, and T-shirts. (See 437:259.) And recently I saw a set of probably illegal "Keep on Truckin'" mud flaps on a semi.

316 Book plate: This Book is the Personal Property of: With drawing of little man riding on the ass of Angelfood McSpade and reading a book. (Reprinted with changes as cover of *Snatch Sampler*; see 281 for details.) Drawn for Promethean Enterprises; the bookplates were sold to support the magazine: 30 for $1.00. (See ad in *Promethean* 5, p. [78].) Size: 3½ × 5″.

316a Calendar: Cover and numerous drawings for *Yolo County* [Cal.] *Equinox Calendar*, 1979, 38 pp. 8½ × 14″, spiral bound. (Includes *Yolo Pages: Peoples' Alternative Directory*.) Printed by Citizen Action Press. Cover is on red stock; some of the inside pp. are on yellow paper. Most of the illos on inside pp. are from 268 (esp. p. 231); some appear to be original, as is the cover.

317 Catalogues for Blue Goose/Yazoo Records:

(a) Blue Goose Records Catalog, 1975. Folded, opens to 8½ × 11″ (as do b & c below). Blue ink on beige paper. Same art used in 1976–77.

(b) Yazoo Records Catalog, 1976. Black ink on blue paper.

(c) Blue Goose and Yazoo Records Catalog, 1978. Black on cream. Front p. and inside back p. signed & dated. Cover includes portrait of Charley Patton. Address: 245 Waverly Place, NYC, 10024.

317a Catalogues for Nostalgia Press:

(a) Summer-Fall, 1971.

(b) Spring 1972. Same art used for Spring 1975 cover; cover work repr. inside front covers of *Nostalgia Comics*, Nos. 3, 4, 5, 6. (Info from George Erling.)

317b Catalogue: ***Top-Drawer Rubber Stamp Catalogue,*** Book No. 2 (1979), Hancock, Vt., 05748. Most of the art work is reprinted, but some small, solid-black silhouettes seem to be original. The books were designed and produced by Art Spiegelman. (Info from George Erling.)

318 Cover for *Morse's Funnies*, 1973. A "one-copy" comic book for attorney Albert Morse by 14 cartoonists represented by him. Cover (b. & w.) shows Morse carrying a thick briefcase, sort of truckin' along, and saying "Heavee!!" and other things. Cover is signed: We love you, Albert—R. "Hack It Out" Crumb. Cover repr. 437:287 & 494:15. More pages were added to the comic in time, as Morse came to represent more underground cartoonists.

319 "Diploma" for Kansas City Art Institute, degree of Bachelor of Fine Arts. Dated May 8, 1970. Includes super-raunchy 8-panel jam strip with Wilson & Spain. (Reprinted with permission and given out with prepublication orders for *Promethean* 5.)

320 Flyer for happening, "Bedrock One," hosted by Warren Hinckle, at California Hall, 625 Polk St., S.F. Drawing (boy with light bulb in head) dated 1967; lettering done in 1968.

320a Flyer for Zap Show (see 346): "Zap Show" jam, w/Wilson & Moscoso; 1968. Repr. 429:173.

321 Flyer (perhaps also a poster): R. Crumb Is Having a Big Cartoon Show at the Berkeley Gallery, S.F., 1971 (see 352). Shows RC with two yeti women (repr. 189:72); also appears slightly modified on cover of 259.

322 Flyer for Recycled Records, 5051 Auburn Blvd., Sacramento. Drawing dated 1972, shows girl looking through record rack: "Oh wow! The Howard Arnhurst Blues Band's first album!! . . ."

323 Flyer for Dick Swan's Comics and Comix Shop, 515 Cowper, Palo Alto; with drawing repr. from 268:108 (minus title & speech balloons).

323a Flyer for Shanachie Records, 1375 Crosby Ave., Bronx; 8½ × 11". (Fill in your name at the bottom, send off for newsletter.) Has excellent drawing, 5¼ × 5¼", of Mr. N. in an old-fashioned room with pot-bellied stove (and record player). Not dated.

323b Flyer for Rip Off Press, 1976. 8½ × 11". Laid-out portion (about ½ page) headed: Comix by R. Crumb; small amount of orig. art.

323c Flyer for New Morning book & comic store, Spring St., NYC, 1977. 8½ × 11". Bottom third by RC: shows Mr. N. & a woman. Flyer appeared as ad in *High Times* (exact date not known), which has a connection with store. The bottom third was originally used as an advertising sticker for book racks, windows, etc., with additional wording: "Get 'em while they're hot. They're hip and up to the minute!!" **Note:** the figure of Mr. N. here was repr. in ad for New Morning Store on p. 264 of Manhattan Yellow Pages Directory for 1978.

323d Greeting cards: Two humorous cards for Hotcha! Thing Co., San Francisco, 1971; one showing Mr. Natural, the other reprinting art on 61:27. See also 309.

323e Iron-on T-shirt transfer: Of Pro Junior ("I'm no playboy, I'm a workboy") and Honey Bunch. Done in 1970 for Bijou Pub. Empire. Was advertised, along with others by Lynch, J. Green & K. Deitch, in *Bijou* 4, 5 & 6 for $1.00 for set of four.

323f Label for Victoria's Home Made Wine, Idaho (near Palouse, Wash.)—has repr. of drawing of Dana from 186:45; also has 3 figures from 250:14–15.

323g Letterhead for David Toplitz, West Side Comics, 107 W. 86th St., NYC (also for home address); shows girl reading comic book on left of address, & robot reading same on right.

324 Logo for Apex Novelties, Inc., 1968.

325 Logo for United Cartoon Workers of America, 1971.

325a Logo for Bélier Press (J. B. Rund); used on letterheads, T-shirts, etc.: drwg. of ram in a fez reading a book.

326 Logo for Bob Sidebottom, Comic Collector Shop, 481 Alvarado, Monterey, Cal.: "We Got Comics!"

326a Mailing label for Nostalgia Press, about 1972. (See 317a.)

327 Mural on front of Mission Rebel (Chicano youth group) headquarters, 674 South Van Ness, S. F. Worked through Neighborhood Arts Program, donating one week of his time; 1971. Mural shows about a dozen figures marching from right to left, with right fists upraised. The slogans in the speech balloons

of the mural were chosen by the youths: Orale; Ham and eggs for breakfast; Right on; Mi casa es suya!; Joe Boc; Keep on chunkin'; Duck; Uncle George; and Rebel who? (Photos of the mural appear in 410, 484:52 and in *Graphic Story World*, 5 [Feb. 1972], p. 6.)

327a Note cards: 8 in color with envelopes, put out by Apex in 1980. See also 309.

328 Patches: Mr. N.; Fritz; Keep on Truckin'; and Truckin' on Down the Line, 1971-72. Head Imports, Aspen, Colo. (authorized).

329 Pinback button: Mr. Natural, 1969. (See photo at 171; do not know if "legal.")

329a Pinback button: Fritz the Cat. ©1971,

329b Pinback button: "Just like bein' born stoned" (chick hatching from shell); from "Stoned"—14th panel of 3rd p. (260:35).

330 Pinback buttons: Three done in 1972 for Pinback Jack, Box 7, Prineton, Wis. (linked with Krupp); sold throughout 1970's; each 2¼" diam.

(a) Famous Cartoonist Series, No. 13, Robert Crumb. (Self-portrait.)

(b) Unlabeled portrait of Keep on Truckin' Orchestra: RC, Armstrong & Dodge, seated playing. (**Note:** same picture appears on cover of 40.)

(c) Ordinary Records/Milwaukee. Depicts Keep on Truckin' Orchestra—all three walking along, with Armstrong playing saw. [**Note:** all three buttons avail. from Krupp at $1.25; all are pictured at 265:128 & 267:176.]

331 Pinback buttons: New series of buttons made by "Hollybrook Graphics" (Princeton, WI) & offered by Krupp in 1980's includes 14 designs by RC, 11 completely new. At least four avail. early 1981: Gus Cannon "Banjo Joe"; R. Crumb; Holly Happyface; & Al E. Cat. All are copyright 1977; size is 2¼".

332 Plywood cutouts, painted; 1973: Lenore Goldberg, 72" × 45" × ¾", with speech balloon, "Oboy, I can't wait to buy some stuff in here!" and Mr. Natural, 48" × 38" × ¾", with right index finger raised—both done for store that later went out of business, possibly People's Comic Gallery, S.F., where Lenore was photographed in 1973 by Clay Geerdes (see 437:246). These were later purchased by Terry Zwigoff & sold by him; Lenore is currently in show window of Bob Sidebottom's Comic Collector Shop in Monterey (see photo, p. 2, *California Comics*, No. 3 [1977]. In addition to the above, RC made a cutout of Mr. Snoid, currently owned by Jeff Rund, and one of Stinko the Clown, which may still be in possession of Terry Zwigoff.

333 Postcards distributed by Print Mint, early 1970's, showing covers of *Yellow Dog* 13, *Despair* & *Uneeda*; also, "Speed Kills" and "Get the Right Tool!" in b. & w. In 1980 by Krupp: covers of *Big Ass* 1 & *Motor City* 1.

334 Poster: Atomic Comics, 1968. Jam (w/Wilson, Shelton, Moscoso, Griffin); repr. from 252:21-23.

335 Poster: Country Weather/It's a Beautiful Day/Big Mama Thornton. In center: picture of juke box (from sketchbook). Bottom: Avalon Ball Room, Feb. 14, 15, 16. Probably 1969. Color overlays by Gilbert Shelton.

336 Poster: "The New Comix" poster: jam (w/Moscoso, Andy Martin, Spain, Metzger, Irons, Wilson, K. Deitch, Griffin, Shelton, J. Lynch, Williams, Bode, H. Vogrin, Jaxon & A. Spiegelman). Show at Phoenix Gallery, Berkeley, Oct.-Nov. 1969. (See 349.)

336a Poster: "Wavy Gravy presents the conspiracy Stomp, a Benefit for the Chicago Eight. Friday, November 28th, 1969, at the Aragon Ballroom, 1106 W. Lawrence, Chicago." Repro at 289a:103.

Science Fiction Comics
RIGHT!
NOW DOES IT ALL FIGURE, ED?
I DON'T KNOW NOW'S YOUR MOM ED?
FREE MY COMRADE!
PLUUUCK PLUUUCK?
CLICK!
SHE GOT EYES ED!
GOTCHA THAT TIME SMILE OUT!
UNH
SPLUT
OH YOU SILLY GOOSE
WAH WAH!
DOINK
WHAT POPULATION EXPLOSION?
STROKE
WHAT ARE ALL THEM PENCILS DOIN' IN YOUR FACE THERE HOWARD
THE PENCILS ARE FOR MY ROCKETS AND I'M GOIN' TO THE MOON TES! NNNGG
I HAD NO IDEA!
AND THEN IT ALL CAME TO AN ABRUPT END
THAT'S THAT SPACE SHIT THAT JEROY
LETS GET OUTA HERE!
THE END???
THAT'S RIGHT, GANG!
ADVERTISEMENT

337 Poster: "Science Fiction Comics"; jam (w/Wilson, Kurtzman, Moscoso, Shelton, Spain, Williams); June 1970. Repr. 97:3 & 193a:16.

338 Poster 26 × 35″ of Mr. Natural (pointing) distributed by American Greetings Corp., based on "Zonk" greeting card designed by RC in 1971 (see 309). (Acc. to Rubin, 485, three different Mr. N. posters were produced by A. G. Corp.); also, poster of Sally Blubberbutt: "You tickle my fancy and I'll tickle yours."

338a "Posters" based on RC album covers were produced in middle 1970's: Yazoo 1043,-47,-49,-51,-53 & Blue Goose 2014,-15, 3002 (see 358–68). These were same size as albums and were not true posters, but uncut cover "slicks."

339 Posters currently available from Krupp (printed by Apex):
(a) "Stoned Again!" 15 × 21″; b. & w. From 142:27.
(b) Tommy Toilet Sez: "Don't Forget to Wipe Your Ass, Folks." 16 × 27″; color.
(c) Twas Ever Thus, Says Mr. Natural. 16 × 19″; color. From 39:1.

340 Poster: New Mr. Appropriate cartoon, with *Winds of Change* logo (see 226–9); sold to raise funds for the publication; 1980.

340a Program consisting of one folded page for show at Lakeview Center for the Arts and Sciences, Cleveland, May 17–June 25, 1967 (see 345a). Cover has 2 drawings of early automobiles and long, hand-printed statement signed: Love, Robert Crumb—and beginning with the words, "Everybody who knows anything these days can see that it is obvious that the artists are taking over!! . . ." On left inner page is a brief autobiographical statement, also signed: Robert Crumb. On right inner page is a list of the titles & prices of the 36 drawings displayed (see 345a).

340b Program for Creation Con, NYC, 1975, p. 10: Drawing of "R. Crumb himself reading his own comix."

341 Prom decorations—for neighbors in Potter Valley, about 1971; donated. (According to 497:27.)

342 Ring: Mr. Natural in handcrafted silver, 1972. Sold by Krupp for $10.00. Advertised in Krupp comic books in 1972.

342a Rubber stamps: Offered by Krupp, 1980; none are original: two of Mr. Natural; set of three figures taken from "Stoned Again" (see 142:27); and "Guess I'm Just Neurotic" (see 240:9).

342b Stickers (vinyl), 2⅝ × 3¾″, by Ampersand Gifts, Boston, 1971; Keep on Truckin' and Mr. Natural.

342c Trading cards. Series of 36 cards: R. Crumb's "Heroes of the Blues." Portraits in color of old-time blues-band musicians. $5.98. Pub. Yazoo Records, 245 Waverly Pl., NYC, 10014. (Reverse of each card gives brief history of figure or group shown on front.)

343 T-shirts: Mr. Natural & Fritz the Cat. Dist. by The Natural Trading Co., c/o Cherokee Bookshop, 6607 Hollywood Blvd., Hollywood, Cal. (See ad back p. of *Bijou* 7. This company also distributed Goodtone Records; see 356.)

344 T-shirt: R. Crumb and His Cheap Suit Serenaders, in color, $5.98. Currently avail. from Yazoo/Blue Goose Records, 245 Waverly Pl., NYC, 10014. (Same drawing as on record cover; see 360.)

344a T-shirt: West Side Comics, NYC, with drawing titled by RC: "A Mechanical Man." Art was done for someone in France, not paid for; David Toplitz bought it. Cock on original was "too gross," altered before printing on T-shirts. (Info from Shelby Kirch, 10/20/80.)

345 T-shirt: New Mr. Appropriate cartoon . . . (same as 340).

For **T-shirts,** see also 325a.

E. Shows and Exhibits.

This section not systematically researched. Many galleries & museums other than those listed here have displayed RC's work. Some comments are made on location of original art at 353—a subject generally beyond the scope of this checklist.

345a Robert Crumb: "The American Scene"; show of 36 drawings at East Gallery of Lakeview Center for the Arts and Sciences, Cleveland, May 17–June 25, 1967. List of titles and prices taken from program (see 340a) is as follows: 1. Gossip ($80); 2. Mother and Child ($65); 3. Going Downtown on the Streetcar ($60); 4. Oops ($85); 5. The El ($85); 6. The Flats ($100); 7. Times Square ($80); 8. Avenue D ($85); 9. Boobtoob ($65); 10. High School Girl with Cello ($50); 11. Judy Galloway ($50); 12. Junior ($65); 13. Watusi ($60); 14. I Feel So Good ($65); 15. Seeburg Jukebox ($50); 16. Do the Pony ($75); 17. Teenybop ($50); 18. Wandering Minstrel ($40); 19. Railroad Bill ($50); 20. Rock 'n' Roll ($75); 21. Silver 8 Streak 1 (NFS); 22. 1951 Nash ($45); 23. 48 Pontiac ($50); 24. Dragster 1 ($65); 25. Dragster 2 ($65); 26. Dodge ($50); 27. Silver 8 Streak 2 ($40); 28. Lunch ($65); 29. Dana (NFS); 30. Good Housekeeping ($50); 31. Follow the Leader ($65); 32. Crash ($60); 33. Orange Bowl '67 ($80); 34. Power Shovel on Sunday ($70); 35. Steam Shovel ($70); 36. The Old Place ($55). Note that items 5, 9, 21 (or 27) & 24 (or 25) were published in 185, and 3, 13 [probably], 29 [probably] & 32 were pub. in 186.

346 Light Sound Dimension Gallery, 1572 California St., S.F., Aug. 1968. With Moscoso, Wilson, Griffin & art from first three issues of *Zap*. This is the "Zap Show"; see flyer (320a). For article on show, see 407.

347 Comic strip exhibit at Ed Saunders' Peace Eye, NYC. 50 pp. from RC's sketchbook on display. RC attended opening on Nov. 7, 1968. (See article: 465.)

348 San Francisco Museum of Art. Evidently had material from *Zap* on display in 1969. (See brief mention at 420:332.)

349 "New Comix" show, Phoenix Gallery, Berkeley, Oct.–Nov. 1969; organized by Si Lowinski. Displayed work of 40 u-g. artists (see 484:36). See poster at 336.

350 Comic art display at Kim Deitch's storefront "Comic Book Museum," 335 E. Ninth St. (near First), NYC, for one week in July of 1969, during time of National Comic Convention. (See 484:25.)

351 Exhibit: "Human Concern/Personal Torment: The Grotesque in American Art," Whitney Museum, Robert M. Doty, Curator, Nov.–Dec. 1969. Comic artists represented were Crumb (10 panels, incl. "Street Corner Daze" from 252:B22–3), Wilson (4 panels) and Spain (4 panels). Other artists were William de Kooning, Leonard Baskin, dozens of others. (See articles 401 & 493b.)

352 Show of Crumb's work, Berkeley Gallery, 370 Brannan St., S.F., Feb. 2–27, 1971. (See flyer/poster at 321.)

352a "Comix" show at Museum of Contemporary Art, Chicago, Feb. 5–March 19, 1972. Work of RC and other u-g. artists; program for show has repr. of 142:3 on p. 2 and comments by Patricia Stewart, p. 5.

353 Location of original art: Very widely disseminated. Much given away to friends and relatives—possibly hundreds of people. Some was traded for old records for collection; a fair amount was sold to raise money for self and others. Peter Kuper, former ed. of *Melotoons*, traded records for art (see discussion at 160:3). I personally saw original work owned by Al Davoren, former ed. of Promethean Enterprises, and by u-g. cartoonist John Thompson (see 315). In 1969, the original of "Keep on Truckin'" was

R. Crumb & his DeLuxe String Orchestra
PLUS:
Magician
Martin
Lewis
at: EARTHQUAKE McGOON'S
Magic
Cellar
630 Clay St.
Phone: 415-986-1433
Friday, March 8th & Saturday, March 9th, 1974
Continuous Show from 8 PM to 2 AM

on sale at the Clean Well Lighted Place, Austin, Tex. (acc. to 482:54). Original work by RC has been listed now and then in the catalogues of Creative Services (org. dealing in orig. art), PO Box 743, Costa Mesa, Cal. (address in 1976); and in the orig.-art catalogue *Graphic Gallery* by Russ Cochran: PO Box 469, West Plains, Mo., 65775 (current address).

F. Record Covers and Records.

354 Cover: "Cheap Thrills." Big brother and the Holding Co.; Janis Joplin. Columbia, KCS 9700. 1968. Front side of album cover only (back has photo of Joplin). Originally this was the back side of RC's first design, the front side of which, a cartoon of Janis, was not used (see 189:65). Of 16 or more cartoon panels on the cover, one shows a stereotyped black mammy singing Gershwin's "Summertime" (sung also by Joplin). Ads showing this figure were objected to by Black Panthers and others. Later ads deleted that picture—but the record cover itself was not changed. (See ad, for example, in *Rolling Stone*, 18 [Sep. 28, 1968], p. 13.)

355 Cover lettering: "Kozmic Blues." Janis Joplin. Columbia Records, KCS 9913. 1969. RC's blue decal overlay reads as follows: Got dem Ol'/Kozmic Blues/Again Mama!/Janis Joplin. (Done strictly as a favor for Joplin, RC refused offer of $300 from Columbia; on back of record cover is an acknowledgment by Joplin: "Lettering by R. Crumb, and thanks a lot, kid." See note in article 492.)

356 Cover and record: "Ducks Yas Yas." Good Tone Banjo Boys, with Vocal Duet by Dan Wheetman and R. Crumb//"Beautiful Missouri Waltz." Armstrong's Pasadenians, with Musical Saw by R. E. Armstrong. [Crumb plays banjo.] Good Tone, 001A/B. 1972. 78 rpm. [Good Tone Record Co., Los Angeles: records made by The Natural Trading Co., c/o Cherokee Bookshop, 6607 Hollywood Blvd., Hollywood.] Art: front only of paper cover; blue, brown, red; male musicians and girl dancers, with legend at bottom: "Music self-played is happiness self-made." (Recall strip titled "Ducks Yas Yas," 249:16–18.) **Note:** Though dated 1972, record apparently not released until around June 1973 (see 493c), after 357 below.

357 Cover and record: "River Blues," string band with singing. R. Crumb and his Keep-on-Truckin' Orchestra.//"Wisconsin Wiggles," String Band with Musical Saw. R. Crumb and His Keep-on-Truckin' Orchestra. Ordinary Record, 5000 A/B. 1972. 78 rpm. [Krupp Recording Laboratory, Milwaukee, Wisconsin. By Krupp Comic Works.] Art: front only of paper cover; beige lettering and musical notes on black background, with legend: Ordinary Records: "A High Standard of Standardness." (**Note:** the orchestra consists of R. Crumb on banjo, ukelele & kazoo [also guitar], Alan Dodge on mandolin, and Robert E. Armstrong on slide guitar & musical saw [also banjo].) A second printing of this record was made in 1973.

357a Cover: Larry Groce, including The Hog and Dog Faction, "Turn on Your TV." 45 rpm. © 1977 by Peaceable Kingdom. The drawing on the cover is a cleaned-up version of the first panel of "Shoo Shoo Baby" (see 267:109). (Info incomplete; have seen only a xerox of an illustrated news item on the record in New Zealand periodical *Strips*, 4/5, 1977, sent by Geo. Erling.)

357b Cover: Streets of Gold, by the Klezmorim. Arhoolie Records, Inc. 3011. Still avail. in 1981; see below. Cover shows musical band of Jewish immigrants, Statue of Liberty in background.

357c Cover: The Unexpurgated Folk Songs of Men. Arhoolie Records, Inc. 4006. (Have not seen; info from Geo. Erling; date probably 1973–74; address of Arhoolie in 1976 was Box 9195, Berkeley, 94709; there was also a connection with *Lightning Express*—see 155; and some of the songs of 358 were recorded in Arhoolie studios. Catalog avail. in 1981 from Down Home Music, 10341 San Pablo Ave., El Cerrito, CA, 94530.)

The Blue Goose and Yazoo Records listed below are all listed in 1978 catalogue, with covers illustrated (see 317). All are 33 1/3 except for 362.

358 Covers (front and back) and record: R. Crumb and His Cheap Suit Serenaders. Blue Goose, 2014. 1974. (Front cover: lettering and some background to go with photos of band members. Back: small illos for each song title.) Side one: 1. Laughing Rag; 2. True Blue Lou; 3. Little Rascals Medley; 4. Willie the Chimney Sweeper; 5. Kiwi Bump; 6. Cuckoo Waltz; 7. Sweet Loraine. Side two: 1. I'm Gonna Get It; 2. Lucille; 3. Had But Fifty Cents; 4. Down in Jungle Town; 5. Get a Load of This; 6. Cheap Suit Special; 7. I'll See You in My Dreams.

The orchestra members in 1973 are same as Keep-on-Truckin' group (see 357). For this album, Dick Oxtot plays bass fiddle & tuba; and Paul Woltz plays bassoon in "Kiwi Bump." Also, Armstrong adds the accordion to his repertoire.

(**Note:** an ad for this album with orig. art by RC appeared in a tabloid titled *Rock* in 1974; have seen xerox of the full-page ad, but do not know date.)

359 Cover: Alan Seidler, "The Duke of Ook." Blue Goose, 2015. [Prob. 1974.]

360 Covers (front and back) and record: R. Crumb and His Cheap Suit Serenaders, No. 2. Blue Goose, 2019. 1976. (Front cover: drawing of four band members; see also 344. Back: Photos of band members with some art work by RC.) Side one: 1. Alabama Jubilee; 2. Chasin' Rainbows; 3. Fine Artiste Blues; 4. Hula Medley; 5. I Want a Little Girl; 6. Persian Rug. Side two: 1. Mysterious Mose; 2. Cryin' My Blues Away; 3. She Lived Down by the Firehouse; 4. Diane; 5. Make My Cot Where the Cot-Cot-Cotton Grows; 6. Moana March. Guest appearances for this record by Irene Herrman on bells and Tom Marion on guitar and mandolin.

Note: A fourth member was added to the serenaders in 1974: Terry Zwigoff, on 'cello. There is another drawing of the group in 1974 in *Sketchbook* (268:38), with members identified as: R. "Noodles" Crumb; Al "Starchie" Dodge; Robert "The Snowman" Armstrong; and Terry "Zoom Zoom" Zwigoff. The Blue Goose Catalog mentions additional nicknames: "Bob Ed" Armstrong and Terry "The Zoid" Zwigoff. And at 428a still others are mentioned: "Bobbo" Armstrong and "Aldo" Dodge.

361 Covers (front and back) and record: R. Crumb and the [*sic*] Cheap Suit Serenaders, Number Three. Blue Goose, 2025. 1978. (Front cover shows photo of band on stage; lettering & design by RC; back cover has a different photo, with design by RC.) Side one: 1. La Gima Polka; 2. Sing Song Girl; 3. Dream of Heaven; 4. Yearning and Blue; 5. My Gal Sal; 6. Chile Blues; 7. Suits' Crybaby Blues. Side two: 1. Singing in the Bathtub; 2. Pedal Your Blues Away; 3. Collier Medley; 4. Hano Hano Hawaii; 5. Hula Girl; 6. Shopping Mall; 7. Home.

Note: Two more members have been added: Bob Brozman (on steel guitar, guitar, ukulele, & mandolin-ukulele) and Tom Marion (see 360). The six total members are shown in cover photos (by "Yoni"); but an unidentified woman in Hawaiian costume appears additionally in back photo. The back cover also notes that extra help for this record was contributed by John Lundberg (vocal), Geoff Antipa (sax), Paul Woltz (sax), and Rick "Gizmo" Elmore (tuba). Meanwhile, the original band members have added the following instruments to their repertoires: Armstrong—steel guitar; Dodge—harmonica, mandolin, ukulele, viola & violin; and Zwigoff—banjo-mandolin & musical saw.

362 Covers: (front & back) and record: R. Crumb and His Cheap Suit Serenaders Party Record: Side A: "My Girl's Pussy," instrumental with novelty singing by members of the band; side B: "Christopher Columbus," vocal by Leila Jane Dornacker with instrumental accompaniment. "Red Goose" [because record is red vinyl], 2026. 1978. 78 rpm. Front cover carries title: "The Cheap Suit Serenaders Party Record," with legend at top: New 78 rpm "Hi Speed" fidelity; with various small drawings. Back includes info transcribed initially in this entry, with comic illustrations for both songs.

363 Cover: Rompin' Stompin' Ragtime by Dave Jasen. Blue Goose, 3002. 1974.

The following Yazoo records are all re-recordings from old 78-rpm records.

364 Cover: "Please Warm My Weiner [*sic*]": Old Time Hokum Blues. Yazoo, 1043. 1973. (Black musi-

cians of 1930's: Georgia Tom, Tampa Red, Hokum Boys, Yazoo All Stars, Bo Carter singing title song, and others.) Cover is dated 1973.

365 Cover: Ukulele Ike (Cliff Edwards), "I'm a Bear in a Lady's Boudoir." Yazoo, 1047. 1974.

366 Cover: Bottleneck Guitar Trendsetters of the 1930's; Casey Bill Weldon and Kokomo Arnold. Yazoo, 1049. [Probably 1975.]

367 The Hokum Boys: "You Can't Get Enough of That Stuff." Yazoo, 1051. 1975.

368 Cover: Harmonica Blues: Great Harmonica Performances of the 1920s and '30s, Featuring Jazz Gillum, Jailbird Coleman, De Ford Bailey and many more. Yazoo, 1053. [Probably 1976; cover not dated.]

369 Cover: "Truckin' My Blues Away," Blind Boy Fuller. Yazoo, 1060. Cover dated 1978. (Popular Negro blues singer of the 1930's; basic source of RC's "Keep on Truckin'.")

370 Cover: "Banana in Your Fruit Basket," Bo Carter: Red Hot Blues, 1931-36. Yazoo, 1064. [1978.]

G. Animated Films Based on Fritz the Cat.

371 "Fritz the Cat." Opened April 12, 1972 in Hollywood and Washington: the first X-rated animated film. But RC strongly objected to the characterization of Fritz and had his name removed from the credits. Basic information about the film is as follows, taken from *Filmfacts* (1972), p. 150:

A Steve Krantz Production for Aurica Finance. Released by Cinemation Industries. Producer: Steve Krantz. Directed, written and designed by Ralph Bakshi; based on the comic strip by Robert Crumb. Photography: Gene Borghi and Ted Bemiller. Music: Ed Bogas, Ray Shanklin and B. B. King; conducted by Ed Bogas; songs—"It's Wonderful" and "Yesterdays"—sung by Billie Holiday. Animation: John Gentilella, Martin Taras, Lawrence Riley, Clifford Auguston, Norman McCabe, John Sparey, Manuel Perez, Cosmo Anzilotti, Virgil Ross, Milton Gray, Richard Lundy, Edward Aardal, John Walker, James Davis, Theodore Bonnicksen, Roderick Scribner, James Tyer, Robert Maxfield and Nicholas Tafuri. Layout: Cosmo Anzilotti, John Sparey and James Davis. Backgrounds: John Vila and Ira Turek. Editor: Renn Reynolds. Sound: Glen Glenn. Titles: Perri and Smith. Production Manager: Bob Revell. Color by DeLuxe. Length: 78 minutes. The voices: Fritz—Skip Hinnant; and others: Rosetta Le Noire, John McCurry, Judy Engles and Phil Seuling.

A record of the film's soundtrack was released as follows: "Fritz the Cat," Fantasy Records, Berkeley; Fantasy Stereo 9406. Produced by Ed Bogas & Ray Shanklin; engineer & remix, Jim Stern; design, Tony Love; featuring Bo Diddley, Charles Earland, Billie Holiday, Jim Post, Bernard Purdie, Merl Saunders, Alice Stuart, Cal Tjader & The Watson Sisters. Cover has illos from movie; inside cover quotes review by Albright, probably from 533.

For articles on the making of the movie, on RC's relations with Krantz & Bakshi, and on the finished film, see: 411, 417-18, 431, 436, 454a, 474a & 495; also see important references (quoting RC) at 189:61, 449:56 & 476:70-71. For commentary in a strip by Pekar, see 389; and for RC's own commentary in strips, see 180:7-10 & 13-27. Finally, for reviews of the film, see 516-544.

372 "The Nine Lives of Fritz the Cat." Produced by Steve Krantz and directed not by Ralph Bakshi, but by Robert Taylor. Released 1974. (Unsuccessful financially & artistically; RC was in no way associated with this film; the rights to use the Fritz character had long before been assigned to Krantz as part of the original contract. Krantz did, however, use Angelfood McSpade without permission and had to pay RC—but this was for first film; see 418:37.)

After Bakshi broke with Krantz in 1973, he produced the animated films "Heavy Traffic" in 1973 and "Coonskin" in 1974. Neither uses RC characters, but they have some of the spirit of "Fritz." Two articles on these films (also briefly mentioning "Fritz") are: Martin Kasindorf, "A Kind of X-Rated Disney," *New*

York Times Magazine (Oct. 14, 1973), 40–41, 134–138, 140–142; and Hollis Alpert, "The Manic World of Ralph Bakshi," *Saturday Review World*, 1/13 (March 9, 1974), 40–42.

H. Play Based on "Whiteman Meets Big Foot"

372a "Whiteman Meets Big Foot," play presented by Dell'Arte Players Company at Van Duzen Theatre, Humboldt State University, Arcata, Cal. Date not known; probably not earlier than 1975. Based on strip at 139:6–27. A poster advertising the play (red ink on yellow stock) reprints a panel from 139:9.

R. CRUMB

2. Work About Crumb

I. Graphics on Crumb.

Parody, lampoons, illustrations using Crumb characters or Crumb himself, other graphic commentary. **Note:** There is a large amount of material in this category; no attempt was made to search it all out.

373 Adam's Apple Publishing Co.—produced series of rip-offs of RC's characters & styles in 1970's. (See remarks on this at 437:283.)

373a Anon. "Zapped!" *Zap* 7 (1972), p. [12] (off-the-cuff; see 259). Caricature drawing of RC & six other cartoonists; signed: Drawn by the Hand of God.

374 Bramley, Peter. ***Cloud Comix,*** No 1 (1971), Kitchen Sink. Cover by Bramley shows girl wearing Mr. N. T-shirt.

Budgett, Greg. See 388.

375 Crumb, Dana. Drawing of RC in *Little Ladies,* 8 (Feb. 1971). (For description of *Little Ladies,* see 474.)

Dumm, Gary. See 388, 389.

376 Eisner, Gil. Cartoon mentioning RC. See 223 (21/46:4).

377 Eisner, Will. Cover of *Snarf,* 3 (1972). Repr. 437:260. One of the cover characters says: "After Crumb, what is there left to say?"

Enos, Randall. See 386.

377a Erling, George. Caricature of RC on cover of *Cascade Comix Monthly,* 9-10 (Dec. 1978). There are several strips by others on RC inside.

377b Flenniken, Shary. Cartoon mentioning RC in Berkeley-Con Program, 1973. Repr.: 437:135.

378 Green, Justin. ***Binky Brown Meets the Holy Virgin Mary*** (1972). In next to last panel, there is a picture of RC on the wall.

379 Green, Peter. Cover of *Chicago Mirror,* No. 1 (Autumn 1967). Repr. 484:44. Cover, captioned "Bob's First Trip," shows scrawny, naked, Crumb-like figure being blessed by "King Cosmos."

380 Holmes, Rand. Wraparound cover and title-page spread of Estren's *History* (see 437); these contain a number of RC characters & backgrounds (as intended).

381 Kitchen, Denis. ***Mom's Homemade Comics,*** No. 1 (1969) & No. 2 (1970). Brief graphic commentary; item in No. 1 concerning Mr. N. repr. 437:227.

382 Kominsky, Aline. "Blabette's Best Customer," *The Bunch's Power Pak Comics* (May 1979) [Kitchen Sink], pp. [31-34]. Has references to husband Robert.

382a Kurtzman, Harvey. Small caricatures of self & RC in untitled intro to *Carload,* p. VI (see 267).

383 Lynch, Jay. ***Little Ladies,*** 6 (March 1970). Illos of RC at various places in wife's mimeographed newsletter (see 474).

383a Mack, Stan. "Stan Mack's Real Life Funnies: An Evening with R. Crumb and His Cheap Suit Serenaders at the School of Visual Arts," *Village Voice,* 21/12 (March 22, 1976), 20. (Kurtzman pictured also; see 462.) Repr. *Stan Mack's Real Life Funnies.* New York: G. P. Putnam's Sons, 1979.

Mavrides, Paul. See 391a.

384 Mitchell, Jim. "Jim Mitchell's Pro Junior Comix," *Don Dohler's Pro Junior* (1971), pp. [12–13]. (See 184) Two-page spread includes caricature of RC.

385 Moscoso, Victor. "The New Comix" (Phoenix Gallery Poster; see 336); V.M.'s contribution to jam comments on "Joe Blow" (*Zap* 4). Repr. 437:233.

386 ***National Lampoon,*** Vol. 1, No. 22 (January 1972). p. 51: parody of cover for *Last Supplement to the Whole Earth Catalog* (see 225); & pp. 58–61: "Fritz the Star," by Michael O'Donoghue (writer) and Randall Enos (artist)—parody of both RC & 180:13–27. Page 60 repr. 412:108. Some or all of this material repr. in *Best of National Lampoon* (acc. to 412:119; info incomplete).

387 ***National Lampoon Presents: The Very Large Book of Comical Funnies.*** New York: Nat. Lampoon Magazine, 1975. 160 pp.

Cover: Picture on wall in cover drawing has "Mr. Normal" & parody dialogue.

p. 149: "Sap Cosmix," signed: R. Bread; p. 154: "Mr. Normal," by R. "The Wonder Boy" Bread. (The section on undergrounds was done by Ted Richards, Willy Murphy, S. Clay Wilson, Spain & Dave Sheridan.)

O'Donoghue, Michael. See 386.

388 Pekar, Harvey. "Vignettes No. 1," *American Splendor,* No. 2 (1977), p. [46]. Written by Pekar & drawn by Greg Budgett & Gary Dumm. Caption: The Keep-on-Truckin' Orchestra Debuts in Cleveland, June 1972. Dialogue: Man, don't you guys know any tunes besides "On the Beach at Waikiki"?

389 Pekar, Harvey. "Ozzie Nelson's Open Letter to Crumb," *American Splendor,* No. 2 (1977). Story written 1972; art by Gary Dumm. Pp. [56–58]. Satire on Crumb's bitching about "Fritz the Cat" film.

389a Romagnoli, Robert. "'Mr. Neutral' by R. Crumbun," *Punk,* 5 (Aug. 1976), 8. This parody of Mr. Natural was repr. in *Village Voice,* 21/47 (Nov. 22, 1976), 6 (see 223), except that author's name was misspelled Romanoli. Also in *Voice* was a letter from Romagnoli telling of a letter RC wrote to *Punk* (see 189a) on his disillusionment with Mr. N. & his decision to rid the world—and the *Voice*—of this character forever. (See sim. comments by RC on this matter at 268:295.)

390 Rudin, K. "Ishmael," *Yellow Dog,* 13–14 (July 4, 1969), pp. [38–43]. In several panels on pp. [41–42] there is a figure obviously based on Mr. N.: Bernard, God of the Puppy Dogs.

391 Shelton, Gilbert. "Wonder Wart-Hog," *Zap.* No. 4 (1969). "Robert Scum" appears in 5 panels on pp. [22–23].

391a Shelton, G. & Paul Mavrides. "The Death of Fat Freddy," *Rip Off Comix,* No. 6 (1970). Caricatures of RC, Aline K., and other underground artists on. p. [5].

392 Solé. Drew cover (montage of RC characters) for *Robert Crumb,* by Marjorie Alessandrini. (See 412.)

393 Storesund, Robin. "Life in the Gutter," p. 11 in Wiener (see 501). This may not be parody but simply imitation, conscious or unconscious, of RC's style.

394 Wiener, R., ed. (see 501); two anonymous items: "America swoons to the Tunes he croons: M'sieu Naturelle and his Pleezin' pariesiennes," p. 12 (photo montage) & "Flash! Seventh Mr. Natural Photograph Discovered in Boston!!" p. 13 (included in newsmagazine parody; no graphics).

395 Williamson, Skip. "Melvin Natural," *Bijou*, 8 (1973), pp. [9–11]. This first-rate parody also features Funky Feet.

II. Writings on Crumb: Articles, Interviews, Notes, Book Chapters & Introductions, and Books. Alphabetically by Author.

With a complete alphabetical crosslisting of all other commentators on RC in the Checklist: book and film reviewers (see 2.III. & IV., which list entries by title of reviewing periodical rather than reviewer), writers of letters to editors, blurb writers, persons quoted by others, and graphic commentators from 2.I. Also: alternate spellings of names, co-authors of books & articles and RC's occasional co-authors, and editors of books from sections 1.IV. & V.

Note: Letters to editors referring to Crumb appeared in the following places: *Arcade* (9–14), *CoEvolution Quarterly* (56), *Dirty Laundry* 2 (63), *Help!* (135, 137), *Village Voice* (223 & 389a), *Funny World* (415–16) and *New York Times* (476).

Articles and books in section II judged to be the most important (or interesting, or whatever) are: 409, 412, 414–18, 420, 423, 424, 425, 428b, 430, 437, 445, 448, 449, 450, 453, 460, 462, 468, 474, 476, 478, 484, 488, 496 & 497. But see also, at entry for Crumb, R., a full reference list of all of RC's writings—including articles, letters, introductions, written and taped replies to interview questions—and, finally, all articles and interviews which quote RC.

Articles sought but not yet found appeared in the following periodicals: *Cheri* (late 1976); *National Observer* (Jan. 4, 1971) [2 pp. on RC, acc. to 485]; *Parade* (1968) [interview]; *Screw* (1977 or '78); *Times* (London) *Literary Supplement* (1968); *Wall Street Journal* (1968).

Four books that ought to mention Crumb but don't are listed in this section (with the lapse noted), but no entry numbers are assigned to them. See H. Crawford, D. Gifford, W. Kempkes, and J. Robinson.

Index of Periodical and Book Titles in Section II

Note: Reference numbers are given in order of increasing date.

Alternative Media: 418a, 458, 469
American Splendor: 480
Apex Treasury of Underground Comics: 434 & 444–445
Art and Artists: 502
Artforum: 482
Artsy Fartsy Funnies: 484
BAM: 480c
Berkeley Barb: 440, 480a, 480d
Best of Bijou Funnies: 477
Bridge: The Asian-American Magazine: 455
Bugle-American. See *Madison-Milwaukee Bugle-American*
Business Week: 398a
California Comics: 472
Cascade: 399a, 401b
Cavalier: 405
Changes: 436, 496
Cheri: 401a
Chicago Seed: 500
Cleveland Magazine: 449
CoEvolution Quarterly: 446, 447, 451
Collage: 492
Columbia Daily Spectator: 476a
Comic-Book Book: 473
Comic-Stripped American: 419
Comic World: 502
Comics: Anatomy of a Mass Medium: 483
Comix: A History of Comic Books in America: 429
Connection: 476a
Coyote Howls: 398
Crawdaddy: 493c
Cultural Correspondence: 424, 428

Daily Californian: 491
Dead Book: 450a
East Village Other: 432, 465-468, 493
Esquire: 401, 461
Eye: 495a
Fetish Times: 501a
Funnyworld: 414-416, 479, 417-418, 515a
Fusion: 477a, 474
G.A.S. Lite: 460
High Times: 399
History of Underground Comics: 437
Illustrated Checklist to Underground Comix: 501
Inside Comics: 448
Janis: 428a
Journal of Popular Culture: 478
Leviathan: 422
Listener: 441, 464
Little Ladies: 427, 474
Louisville Times: 426
Madison-Milwaukee Bugle-American: 492
Masters of Comic Book Art: 438
Melotoons: 460
Mug Shots: Who's Who in the New Earth: 406
National Insider: 400, 425
New Republic: 524a
New York: 453
New York Daily News: 400a
New York Times Magazine: 476
Newsweek: 493a
Of Mice and Magic: 474a
Organ: 433, 499
Outlaws of America: The Underground Press and Its Context: 471
Philadelphia Inquirer Magazine: 453
Playboy: 420
Print: 435
Promethean Enterprises: 430
Psyche and Symbol in Popular Art: 490
Punk: 462
Ramparts: 495
Reader: 434a
Robert Crumb: 412
Rolling Stone: 408, 409, 456, 404, 409a, 402, 437a, 428a, 437b
San Francisco Chronicle: 407, 431, 410, 411, 494, 450
San Francisco Sunday Examiner and Chronicle: 497
San José Studies: 488
Screw: 480b
Spectator: 481
Tele Times: 435a
Triquarterly: 423
U. M. W. Post: 459
Village Voice: 487, 435b, 493c
Who's Who of American Comic Books: 413
World Encyclopedia of Cartoons: 454a
World Encyclopedia of Comics: 454

396 Anon. "Attention! R. Crumb Fans," *Krupp Mail Order Catalog* (Fall/Winter 1978), 50. Note on resolution of RC's tax problems.

397 _____. "Bibliography," pp. 120-128 in *Complete Fritz* (see 265) and 168-176 in *Carload* (see 267). Has repros of book, comix and record covers.

398 _____. "The Bob Crumb Award," *Coyote Howls*, 4/1 (Winter 1977), 6. (Tabloid; "The Intermittent Journal of a Loose Woman's Organization"; see also 57a.) Shows photo of RC (by Poshinsky) receiving Coyote Hookers' Masquerade Ball Award at SF Hilton, 1976, where RC & Cheap Suit Serenaders played at ball.

398a _____. "How the No. 2 greeter is playing its cards," *Business Week*, No. 1850 (Feb. 13, 1965), 154, 156-8. On Amer. Greetings Corp.; photo of RC at work, p. 156.

399 _____. "Interview: Robert Crumb has changed America . . . ," *High Times* (Nov. 1977), 34. Photo of RC with banjo; paragraph of commentary unsigned, but probably written by Tom Foreade. (See discussion at 138.)

399a _____. "J. Lynch Interview," *Cascade Comix Monthly*, No. 6 (Aug. 1978), 3-5 and No. 7 (Sep. 1978), 5-7, 15. Mentions RC pp. 4-5 & 7—interesting anecdotes.

400 _____. "Latest 'Art' Trend—Hippie Sex Comics," *National Insider* (Dec. 15, 1968). (Have not seen; prob. refers to RC only incidentally; see also 425.)

400a _____. "People, Places and Things," *New York Daily News* (Mar. 10, 1976), 27. Note on Serenaders.

401 _____. "Portrait of the Artist As a Wet Hen," *Esquire*, 73/4 (April 1970), 134–39. On show at Whitney (see 351); mentions RC p. 136; reprints "Street Corner Daze" (252:B22–23), p. 137.

401a _____. "R. Crumb Meets Big Red," *Cheri*, 8 (Mar. 1977), 5. Title is caption on photo of RC and woman who is a member of Street Actors group.

401b _____. "R. Crumb 1968," *Cascade Comix Monthly*, 9–10 (Dec. 1978), 16–17. No text, only photo of RC by Jay Lynch, 1968, p. 16 and repr. of 139:2, p. 17.

402 _____. "San Francisco. Robert Crumb and the Keep-on-Truckin' Orchestra . . . made their live performance debut New Year's Eve at the Magic Cellar Saloon in North Beach . . . ," *Rolling Stone*, 127 (Feb. 1, 1973), 16. Title is first sentence of text under photo.

403 _____. "Sex News: Tubular Belles," *Playboy* (March 1979), 248. Reprints drawing from *Sketchbook* (268:116) to accompany note on changing physical statistics of women.

404 _____. "Zappers Zapped in New York, L. A.," *Rolling Stone*, 45 (Nov. 1, 1969), 8. One column on *Zap* bust.

Abbott, Iris and Jesse. Letters to ed.; see 223 (21/46).

405 Abel, Bob. "Comix of the Underground," *Cavalier*, 19/5 (April 1969), 34, 36–37, 79–81, 88–89. Mentions RC frequently; quotes him briefly from telephone interview (upon which Abel remarks at 416:47); repr. of 77:10 at p. 36.

_____. Letter to ed.; see 416:11,47.

406 Acton, Jay, Alan Le Mond and Parker Hodges. *Mug Shots: Who's Who in the New Earth*. New York: World Publishing Co./Times Mirror (Meridian Book), 1972. Photos by Raeanne Benstein. This is a biographical dictionary; entry for "Crumb, Robert" is at p. 42: has errors, but also quotes letter from RC to Douglas Allen, ed. *Cavalier*, 1968; has repr. of 214:17. On p. 89 Justin Green refers to influence on him of RC.

407 Albright, Thomas. "Zap Comics: Psychedelic Art—A New Model," *San Francisco Chronicle* (Aug. 23, 1968), 48. On show of *Zap* orig. art (see 346).

408 _____. "Visuals: One Panel Is Worth a Thousand Balloons," *Rolling Stone*, 17 (Sep. 14, 1968), 16–17. Includes praise of RC & reprint from *Zap* 2.

409 _____. "Zap, Snatch and Crumb," *Rolling Stone*, 28 (March 1, 1969), 24–25. Interview of RC; many interesting quotes; 4 photos.

409a _____. "Underground Comics Are Clean As Pie," *Rolling Stone*, 57 (April 30, 1970), 9. Article primarily on *Snatch* court case, but has 2 photos of RC with Janis Joplin, by Elihu Blotnick; photos repr. 428a.

410 _____. "Art At the Grass Roots: The Mission's New Murals," *San Francisco Chronicle* (Nov. 18, 1971). Including RC's mural for Mission Rebels, with photo. (See description at 327.)

411 _____. "Cartoonist Disowns an X-Rated Film," *San Francisco Chronicle* (April 14, 1972), 51. Tel. interview of RC, who was in Denver; interesting quotes.

_____. See film reviews at 533 & 534.

412 Alessandrini, Marjorie. *Robert Crumb.* Paris: Albin Michel, 1974 [Feb. 20]. 126 pp. (last 6 pp. unnumbered). 7 × 10″. In series edited by Alessandrini called "Graffiti." Color paper cover by Solé: collage of RC characters. The book is being translated into English by Bill Mason and will be published by Jerry Weist and Barbara Boatner, Million Year Picnic Comic Shop, 99 Mt. Auburn St., Cambridge, MA., 02138. Copies are at Library of Congress, Yale, Temple & N.Y. Public, but must be read on the premises. Though text of book is in French, the numerous reprints of RC art & strips are all in English. In the outline of the book that follows, only a very few of the reprints are noted. (Note that some pp. blank.)

9 Prologue

12–16 [On RC's early years] 14 repr. cover 302; 15–16 repr. 3 Amer. Gr. Corp. cards.

17–24 [Brief hist. early period u-g. comix] 20 Illo of RC & flower children, from 230:14; 22–23 Illos from 235:1 & 236:5; 24 repr. 205:18–19; 25 repr. 142:27; 26 repr. 218:7.

28–33 [On RC characters: cultural models & projections of fantasy]

34–38 [The life and death of Fritz the Cat]

39–46 [On RC's strong female characters and infantile males]

47–50 [On Mr. Natural—vile old man] 49 repr. 168:2.

52–69 [On popular culture in RC: the blues & cinematography] 54–55 repr. 250: 7–8; 58–65 repr. 230:2–9.

70–74 [Society at the edge of the abyss (destructive Amer. soc. in RC)]

75–78 [RC's bad conscience] 74–76 repr. 2 sketches from 134:34.

80–90 [On inhibition, repression/transaggression, and meat & shit in RC]

91–99 [RC's verbal and graphic language] 100 repr. full p. from 16:63.

101–105 [Underground humor] 102 repr. 168:17; 105 repr. panel from 61:3; 106–107 repr. 255:51.

108–112 [Concluding essay: on the apotheosis of the myth of R. Crumb] 109 repr. 386:60; 110 repr. drwg. from 188:24; 111 repr. 230:17; 113 repr. drwg. from 188; 27(265:74); 114 drwg. from 188:28.

114–117 [Crumb in French translation] (Remarks on unacceptable changes, censoring—often to make RC seem more revolutionary than he is.) 115 drwg. from 188:24; 118 drwg. from 188:28.

119–120 Bibliographie. (Brief list; errors.) 119 drwg. from 188:24; 120 drwg. from 188:24.

121 [Table of contents] 121 3 drwgs. from 188:24 & 25 (one of which also in 265:73); 122 2 drwgs. from 188:27 & 28; 124 drwg. from 188:27 (265:72); 126 drwg. from 188:27.

Allen, Douglas. Letter to him from RC quoted in 406.

Alpert, Hollis. Film review; 544.

Anker, Steve. Letter to ed.; 12:4.

Antler. Letter; see 56:143.

Arlington, Gary. Quoted by Maremaa (476:64).

Augustyn, Joseph W. Letter to ed.; 13:4.

Ault, Donald. Quoted by Maremaa (476:64).

413 Bails, Jerry and Hames Ware, eds. *The Who's Who of American Comic Books.* Detroit: J. Bails,

Pub. Vol. I, A-F, 1973; Vol. II, G-M, 1974; Vol. III, N-S, 1975; Vol. IV, T-Z, 1976. RC not mentioned; do not know if an addenda section including underground cartoonists (as was once tentatively planned) is still forthcoming.

Bakshi, Ralph. Director of "Fritz" film; see list of articles referring to him and often quoting him at 371 & 372.

Barks, Carl. Letter; see 416:11.

Barnes, Martin. Co-author with RC of strips; see 227 & 228.

Barnet, Vern, Rev. Letter to ed.; see 223 (21/10).

414 Barrier, Mike. "Crumb-bum," *Funnyworld,* 10 (Nov. 1968), 43–52. Review of "Adventures of Fritz" in *Cavalier*; good brief biog. of RC; general critical overview. On p. 47 RC cites letter to John Benson (of Oct. 1958) & quotes letter to Barrier from Mary Pahls on RC. On p. 46 is repr. of full p. from "Fritz." [**Note:** Estren quotes from 414 at 437:116, but erroneously credits *Funnyworld* "8".]

415 _____. "Crumbs," *Funnyworld,* 11 (May 1969), 3–7. General remarks, discussion of influence, correction of errors made in previous article. Especially important: letters from readers responding to first article, pub. pp. 7–10: Marty Pahls, p. 7; Jay Kinney, pp. 7–8; John Benson, pp. 8–9; Richard Kyle, p. 9; Matt Rosenblatt, p. 9; Dave Estrada, pp. 9–10.

416 _____. "Notes on the Underground," *Funnyworld,* 12 (Summer 1970), 5–11. Frequent references to RC; comments on book *Fritz the Cat.* And letters from readers on previous article on RC: Carl Barks, p. 11; Bob Abel, pp. 11, 47; Bob Follett, p. 47; and Art Scott, p. 47.

417 _____. "The Filming of 'Fritz the Cat', [Part One]," *Funnyworld,* 14 (Spring 1972), 4–7, 47. Has detailed info on Bakshi, with photo of him, p. 5; also quotes tel. interview of RC, pp. 17, 18, 19 & Pahls on RC, pp. 16, 17, 47; has reprints from film and of early RC cover (see 302). Also, p. 44, has excerpts from letter from RC. **Note:** The tel. interview quoted in 417 & 418 was conducted on Jan. 20 and Feb. 29, 1972.

418 _____. "The Filming of 'Fritz the Cat,' Part Two," *Funnyworld,* 15 (Fall 1973), 26–29, 32–36, 47. Has quotes from tel. interview with RC on subject of film, pp. 36, 47; and it quotes from a letter from RC to Barrier, p. 37.

_____. Book review; see 515a.

418a Bartlett, John. ***Familiar Quotations,*** 15th edition, edited by Emily Morison Beck, Boston: Little, Brown & Co., 1980. 1540 pp. Acknowledges RC with "Keep on truckin'."

Beckerman, Howard. Review of film; 519.

418b Benson, John. "The Comix Revolution," *Alternative Media,* 11/1 (1979), 19–23. (Alternative Press Syndicate, NYC.) Refers to RC; photo of RC by Diane Newman, p. 19; repr. from 10:5–9, p. 23. On p. 25: repr. cover of 93.

_____. Letter to Benson from RC (1958) cited at 414:47; letter from Benson to Barrier published at 415:8–9.

Bergdoll, Alfred. Letters to eds. at 10:4 & 63:33.

419 Berger, Arthur Asa, "Mr. Natural and His Friends from the Underground: Infantile Disorders of the Cerebellum and the Crotch," pp. 216–225 in Berger's *The Comic-Stripped American: What Dick*

Tracy, Blondie, Daddy Warbucks, and Charlie Brown Tell Us About Ourselves. New York: Walker & Co., 1973.

Blazek, Douglas. Author of book illus. by RC; see 283a.

Bloomfield, Michael. Author of article illus. by RC; see 138a.

419a Bodé, Vaughn. In *Vaughn Bodé Index*. Mentions RC, p. 53. Info incomplete.

420 Brackman, Jacob. "The International Comix Conspiracy," *Playboy*, 17/12 (Dec. 1970), 195–199, 328–330, 332, 334. Has RC reprints pp. 196, 197, 199; esp. interesting commentary on RC, pp. 332 & 334.

Bramley, Peter. Graphic commentary; see 374.

Brancatelli, Joe. Wrote on RC for Horn; see 454:187.

421 Brummbär, Bernd. "Nachwort," last 4 pp. of *R. Crumbs Head Comix*, ed. & tr. (into German) by Brummbär. Frankfurt a/M: März Verlag, 1970. (See 269.)

Budgett, Greg. Artist for Pekar; see 388.

422 Buhle, Paul. "Komix Kountermedia," *Leviathan* (July/Aug. 1969), 13–17. Refers to RC briefly, p. 15; repr. of panel from 251:11, p. 17. [**Note:** Buhle was ed. of *Radical America*, an SDS journal, & pub. *Rad. Am. Komiks*, ed. Shelton.]

423 _____. "The New Comics and American Culture," *Triquarterly*, 23–24 (Winter-Spring, 1972), 367–411. Includes perceptive commentary on RC, esp. pp. 377–90; has 8 RC reprints, pp. 379, 381, 383–8; has useful scholarly notes, pp. 408–411.

424 _____. "R. Crumb," *Cultural Correspondence*, 5 (Summer-Fall, 1977), 50–55. Lists questions posed to RC, pp. 50–52 & publishes RC's written reply, pp. 52–55 (see 60); this is an important interview. **Note:** in this issue are similar interviews by Buhle of: Bill Griffith, pp. 32–36, with ref. to RC, p. 36, as major influence; Jay Kinney, pp. 36–47, with important ref's. to RC pp. 40, 43, 44; and Justin Green, pp. 47–50.

_____. Quoted by Estren (437:64); comments do not seem to be from above articles.

Bukowski, Charles. Author of story illustrated by RC; see 10:29–31. Also, quoted by Joel Deutsch (see 432), and by Bill Griffith (424:36).

Caen, Herb. Film review, 535; letter to ed., 10:4.

Canaday, John. Book review; 504.

Canby, Vincent. Film review; 528.

Carrington, Roger. Letter to ed.; 11–4.

Carrol, Paul. Author of book illus. by RC; see 283b.

425 Chadwick, Claude [pseud. of Marty Pahls]. "Robert Crumb: King of Underground Comics," *National Insider*, 14/4 (Jan. 26, 1969), 13. Article includes brief interview done in fall by Pahl (RC's brother-in-law); also has photo (a cropped wedding picture), and reprints (for which see 171:13).

Champlin, Charles. Film review; 521.

426 Christensen, John. "The amazing, fantastic and somewhat untrue story of Mr. Natural," *The Louisville Times* (Aug. 26, 1972), *Scene*, 5. Laudatory remarks, with bio info on RC borrowed from 449. Several reprints of Mr. N.

426a Cockcroft, Eva, John Weber and Jim Cockcroft. *Toward a People's Art: The Contemporary Mural Movement.* New York: Dutton, 1977. Mentions Robert "Crumm," p. 256, and his mural at Mission Rebels youth center (see 327).

Coen, Betty. Letter to ed.; 137:2.

Cohen, Sherry & Paul. Involved with cookbook *Eat It*; see 284.

Cole, William. Book review; 513.

Condon, Bob. Author of article illustrated by RC; see 189:67–69.

Copeland, Josh. Letter to ed.; 10:4.

Crawford, Hubert H. *Crawford's Encyclopedia of Comic Books.* Johnathan David Publishers, 1979. Has nothing on Crumb.

Crist, J. Film review; 525.

Crook, William. Letter; see 63:33.

Crumb, Charles. Coauthor with RC of 230:23–28 & 254:34–35.

427 Crumb, Dana. [Notes on R. Crumb], *Little Ladies*, 4 (Aug. 1969) [less than a page]; also has drawing of RC in *Little Ladies*, 8 (Feb. 1971); for info on *LL*, see 474.

_____. Author of cookbook illustrated by RC (see 484); also mentioned at *Yum Yum Book* (see 266).

Crumb, Max[on]. Coauthor with RC of 180:2.

Crumb, R. Index of writings by RC, where art is secondary or absent altogether: Articles with illos: 234; 180:17–19; 174. Story outline: 233:3. Introductions: 16:2; 266:2; 151:2; 265:IV; 268. Miscellaneous, including journal entries: 168:11–13 & 28; 254:22; 268:35, 43, 45, 47, 53–54, 64, 80, 106, 131, 137, 150, 153, 159, 168, 172, 176, 179, 217, 224, 232, 267, 268, 269, 295. Letters: 304c (see *Shag*, 2 & 3; *EChhhh*, 3 & 4; & *Squatront*, 2); 133:2; 406; 414:47; 417:44; 418:37; 189a. Replies to letters: 63:33–35; 52:80–81. Written replies to interview questions: 160:9–12; 60:52–55; 435a. Transcriptions of taped interviews: 468, 430, 462. Other interviews & quoted remarks: 405, 409, 411, 414, 417, 418, 428b, 444, 445, 448, 449, 450, 453, 459, 474, 476, 478, 480abcd, 481, 487, 492, 493c, 493e, 495, 496, 497.

428 Czitron, Daniel. "Underground Comix Today! *Arcade*: Review Essay," *Cultural Correspondence*, 5 (Summer-Fall 1977), 28–32. Refers to RC pp. 30–32.

428a Dalton, Davis. *Janis.* New York: Simon & Schuster, 1971. Has 2 photos of RC with Janis Joplin. Have not seen, but these are almost certainly the same as those pub. in 409a.

428b Daltry, Laura. "Cartoonist R. Crumb's Band Caught in a Time Warp," *Rolling Stone*, 237 (Apr. 21, 1977), 34, 36. Includes short but excellent interview of RC, with photo of band & repro of panel from 10:8 (end of page).

Daly, Bob. Letter; see 63:35.

429 Daniels, Les. *Comix: A History of Comic Books in America.* New York: Bonanza, 1971. (Graphics by Mad Peck Studios.) See Chapter 8, "Underground Comics," pp. 165–180, with illustrations, pp. 181–193. Refers to RC at pp. 99 & 168–171, 173, 176, 178–180. Reprints appear as follows: 99 3 sketches from 134 & one from 136; 169 drwg. from 231:8; 170 strip from 231:14; 173 "Zap Show" jam (see 320a & 346); 181 repr. 249:2; 182 3 repr. of 249:3–6; 192 repr. of 204:35.

430 Davoren, Al and Robert Crumb. "When I Think of All the Foolish Nonsense I've Been Involved In . . . ," *Promethean Enterprises*, 5 (1973–74), pp. [3–4, 6–9, 15–16, 20, 61, 63, 65–66, 70–71, 73–74]. The most significant & longest RC interview; it was conducted by Davoren & taped on Aug. 6, 1972. RC's girlfriend at the time, Kathy Goodell, also appears now & then on the tape. On p. 5 there is a full-p. photo of her & RC, & on p. 3 a small photo of RC reading *High Heels* magazine. For a full descr. of numerous interesting reprints in this issue, see 189.

Dawson, Jan. Film review; see 523.

Deitch, Trina Robbins. See Trina.

431 Demoretcky, Tom. "A Decade of Sex, Rock and Flowers: Adults-Only Film Cartoon," *Newsday*. Repr. *San Francisco Chronicle* (April 12, 1971), 3. On Bakshi & the making of "Fritz."

432 Deutsch, Joel. "Review: R. Crumb's Zap Comix," *East Village Other*, 3/20 (April 19–25, 1968), 14. Review of *Zap* 1; mentions that RC has contributed to *Last Times*. Has reprint of 250:23–24. Also quotes Charles Bukowski on RC.

———. Author of books illustrated by RC; see 284a & 284b.

432a Dibbell, Carola. "How I Quit Re-Reading Dreiser and Found Neo-Realism in a Comic Book from Cleveland," *Village Voice*, 24/53 (Dec. 31, 1979), 30–31. Praises Pekar; several references to RC; reprints include one drawn by RC: 6:10–15.

433 Donahue, Don. "A Much Wilder Suck Than You Think," *Organ*, 1/2 (Sep. 1970), 16. On undergrounds; mentions RC. For other material in this issue, see 175:14.

434 ———. "How I Went Underground," pp. 6–7 in *The Apex Treasury of Underground Comics*, 1974. (See 276.) Story of his relationship w/ RC in 1967–68.

Donoho, Mike. Letter to ed.; 13:4.

434a Doran, Bernadette. "In Search of the Ultimate Twinkie," *Reader: Chicago's Free Weekly*, 5/22 (March 5, 1976), 4. Light interview of the Cheap Suit Serenaders.

Doty, Robert M. Curator of Whitney Museum of Modern Art; quoted in 401 and by Estren, 437:231.

Drakely, D. D. Letter to ed.; 12:4.

435 Dreyfus, Patricia. "The Critique of Pure Funk," *Print*, 35/6 (Nov./Dec. 1971), 13–21, 62–66. Mentions RC briefly, pp. 17 & 63; p. 13, repr. of cover of 261; p. 14, repr. of one panel of 233:2.

Dumm, Gary. Artist for Pekar; see 388 & 389.

435a [Duncan, Bruce N.] "A Joint Interview with R. Crumb and Aline Kominsky-Crumb," *Tele Times*, 2/21 (July 1980), 35–45. RC & AK reply in writing to written questions. Numerous small reprinted illos from work of both. **Note:** Duncan also has favorable review of *Snoid Comics*, pp. 57–58 ("Reviews of Three Noteworthy Underground Comics"). This issue has cover by RC; see 211a.

Ebert, Roger. Film review; see 516.

435b [Eisner, Gil]. "No Big Deal?" *Village Voice*, 23/12 (Mar. 20, 1978), 23. Asks for donations for RC's tax bill; refers to benefit (see 446). Re Eisner, see 376.

Eisner, Will. Graphic comment; see 377.

Enos, Randall. Parody; see 386.

Erling, George. Caricature; see 377a.

Estrada, Dave. Letter to ed.; see 415:9.

436 Estren, Mark James. "Showdown: Crumb and Pals vs. Everybody," *Changes* [NYC, ed. Susan Graham], No. 85 (Dec. 1973), 18, 36–37. On "Fritz" film and various rip-offs of u-g. artists; has repr. of Fritz illo.

437 Estren, Mark James. *A History of Underground Comics*. San Francisco: Straight Arrow Books, 1974. 320 pp. 9 × 11″; $9.95.

Cover (color) and title-page spread (pp. 2–3, b. & w.) by Rand Holmes; drwgs. include many RC characters. Only orig. contribution by RC is small self-caricature, p. 60; of the many RC reprints, the only ones that are unusual or from out-of-print comix are on pp. 5, 46, 61, 176–7, 186, 227, 257, 261, & 287 (see below).

Contents: pp. 8–13, Introduction; 14–24, Chap. I, An Attempt at Definition (and 22–24, The Underground Cartoonist, by Denis Kitchen); 25–57, Ch. 2, Whence They Cometh; 58–108, Ch. 3, A Few Hows, Whens and Wherefores; 109–114, Ch. 4, Content: An Overview; 115–139, Ch. 5, Sex and Sexism; 140–153, Ch. 6, Violence; 154–205, Ch. 7, The World Around Us; 206–221, Ch. 8, Drugs; 222–229, Ch. 9, A Few Oddities; 230–241, Ch. 10, Suppression; 242–263, Ch. 11, Into the Overground; 264–293, Ch. 12, Cycling and Recycling; 294–300, Appendix A, Kurtzmania and Cosmic Comics Consciousness; 301–309, App. B, EC: The Real Article; 310–317, App. C, Underground Comic Books, by Clay Geerdes (bibliographical list); and 318, App. D, Bibliography.

References to RC (and people quoted on RC): Pp. 46–7; 50; 52; 53; 54; 60–65: quotes from Geo. Metzger, Foolbert Sturgeon, Wendel Alan Pugh, Justin Green, Harvey Kurtzman, Meredith Kurtzman, Paul Buhle & John Thompson; 103: photo (from 164:2); 104–105: quotes from Buckwheat Florida, Jr., Denis Kitchen & Mike Barrier; 116–119: quotes Barrier & RC; 122; 127–138: quotes D. Lattimer, Jay Lynch & Trina; 163–164: quotes Buhle; 177 & 183: quotes Kurtzman; 189: quotes Krassner; 199–201: on treatment of blacks; 206: quotes G. Legman; 219–20: on speed; 222: on jam sessions; 226–7: on satires of RC by Shelton & Kitchen; 230–39: on obscenity trial of *Zap* 4; quotes defense witnesses Gil Kane, Robert M. Doty, Steven Marx & Sidney Jacobson; 242–249: on articles in press; 254; 257–260: articles on RC; 263; 281–283.

Reprints: Pp. 5 (from 27:9/231:14); 6, 8, 10, 12, 13, 14, 18, 20, 46 (27:1); 49, 59, 60, 61 (141:4); 62, 63, 64, 110, 112, 113, 114, 115, 116, 117, 118, 119, 120, 127, 130, 131, 132, 136, 137, 146, 154, 159, 162, 164, 166, 169, 170, 176 & 177 (from 29:3–8); 181, 182, 184, 185, 186, 187, 190, 199, 200, 201, 206, 208, 211, 214, 215, 217, 219, 220, 221, 223–4, 227 (see 381); 231, 233, 239, 247, 248, 257 (142:2 & greeting card); 258, 259, 261 (153:17); 264, 281, 283, 284, 287 (cover of 318); 295, 298, 297, 318 & 319.

Farwell, Jon. Letter; see 63:33.

Feldman, Jay. Author of article illus. by RC; see 229e:5.

Fields, Gary. Letter; see 63:35.

437a Filippo, Tex. "Crooning Cartoonist Scores with 'Hula Medley'," *Rolling Stone*, 212 (May 6, 1976), 102. Favorable review of Serenaders at Top of Gate, NYC, Mar. 14, 1976; with photos of RC & of

band by Allan Tannenbaum (but a drawing from record cover is substituted for RC's face in photo of band).

Fisk, Steve. Letter to ed.; see 14:4.

Flenniken, Shary. Cartoon referring to RC; see 377b.

437b Flippo, Chet. "Is Ossawald Crumb Mr. Natch's Dad?" *Rolling Stone*, 241 (June 16, 1977), 16. Article on Robert L. Stearn's character Ossawald Crumb, from the 1930's; RC says he never saw it or heard of it.

Florida, Buckwheat, Jr. Quoted by Estren, 437:104.

Follett, Bob. Letter to ed.; see 416:47.

Forcade, Thomas King. See 399 & 287.

Fortunato, Frank. Letter to *Voice*; see 223 (21/46).

Fremont-Smith, Elliot. Book review; 514.

438 Garriock, P. R. *Masters of Comic Book Art.* London, Aurum Press; New York: Images Graphiques, 1978. 128 pp. 9 × 12″; $9.95. Color covers.

"Robert Crumb," pp. 102–113 (with text, pp. 102–103, & reprinted strips, pp. 104–113); also, bibliographical note ("Robert Crumb"), p. 127 and a useful general "Bibliography" of 144 items, p. 128. (Also a ref. to RC in intro, p. 7.)

Reprinted material: 104, panel from 8:22; 105–08, all of 249:3–6; 109, repr. of 142:27; 110, last 1/2 of 135:39–40; 111, panel from 250:22; 112, 2/3 of 168:3–5; & 113, 2nd panel of 180:3 (erroneously given by Garriock as being from 253).

Gasnick, John. Letter in reply to Maremaa's article; see 476.

439 Geerdes, Clay. "Underground Comic Books," pp. 310–317 in Estren (see 437). General bibliography arranged according to publisher; numerous notes on RC.

Note: Geerdes edits and publishes *Comix World*, a bi-monthly newsletter on underground and alternative comic books. This newsletter began as a column in 1971, appearing variously in *Graphic Story World* (later *Wonder World*), *Changes*, *Los Angeles Free Press*, *San Francisco Phoenix*, *San Diego Door*, & *Berkeley Barb*. (I have not searched *Comix World*; it has frequently referred to RC; full sets of back issues are available from Geerdes, Box 7081, Berkeley, 94707.)

440 _____. "Good Guys Always Lose: Crumb vs. Commandos," *Berkeley Barb*, 8/2 (July 13–19, 1973), 19. (Cover of this issue has RC reprint; see 19.)

Gelmis, Joseph. Film review; 530.

441 Gilbert, Richard. "California Scenes," *Listener* (London), 82/2119 (Nov. 6, 1969), 649, 651. Brief overview; mentions RC.

Gifford, Denis. *Happy Days! One Hundred Years of Comics.* London: Jupiter Books, 1975. Has nothing on RC.

Gilliatt, P. Film review; 529.

442 Gilmore, Donald H. *Sex, Censorship & Pornography*, Vol. 2: *The Present*, San Diego: Greenleaf

Classic, 1969. Chapter VI., "Modern Erotic Literature," pp. 369-402, has several reprints of RC material.

Ginsberg, Allen. Quoted on back cover of *Head Comix* (260).

Glaser, Milton. Quoted back of *Head*; see above.

443 Glessing, Robert J. *The Underground Press in America.* Bloomington/London: Indiana University Press, 1970. Does not mention RC, though has a few pp. on comix. On p. 199 reprints cover of 18 (a repr. of panel from 250:4).

Goodell, Kathy. Participates in interview of RC by Davoren; see 430:5 & 63.

444 Goodrick, Susan. "Introduction," pp. 8-10 in *Apex Treasury of Underground Comics*, 1974 (see 276). Although refers to RC only briefly, there is a long & interesting quote from RC used as an epigraph, p. 8.

445 _____. "Apex Interview: Robert Crumb," pp. 11-15 in *Apex Treasury* (276); important interview of RC at home in Potter Valley.

446 _____. "R. Crumb in Big Trouble with IRS," *CoEvolution Quarterly*, 17 (Spring 1978), 142. RC wants to sell orig. art & collections to raise money for tax bill; *CQ* plans benefit; and note on marriage of RC & Aline, with por. of Aline by RC (from 14:19). (Part of this brief note is signed "SB' '—Stewart Brand, ed. of *CQ*.)

447 _____. "R. Crumb Benefit July 3 in Berkeley," *CoEvolution Quarterly*, 18 (Summer 1978), 143. Further report on RC's tax debt & plans for benefit (brief note).

Gottstein, Ruth. Letter; see 63:34.

Gould, Barry. Letter; see 63:33.

Graham, John. Letter; see 63:33.

Green, Justin. Refers to RC's influence on him at 406:89; quoted by Estren, 437:63; interviewed by Buhle, 424:47-50; and graphic commentary, 378.

448 Green, Keith. "What's a Nice Counter-Culture Visionary Like Robert Crumb Doing on a Secluded Farm in California?" *Inside Comics*, 1/1 (Spring 1974), 18-23, 25. Revealing interview on RC's current feelings; photo on p. 18; eight reprints, 19-23. Cover has RC reprint (see 144). **Note:** Letters commenting on interview were pub. in Vol. 1, No. 2 (have not seen).

_____. Publisher of *Snatch Sampler* (see 281).

Green, Peter. Graphic commentary; see 379.

Greenspun, Roger. Film review; see 527.

Griffin, Paul. Letter; see 63:35.

Griffith, Bill. Interviewed by Buhle; see 406:32-36.

449 Griffith, Gary. "Truckin' Along with R. Crumb, or Something," *Cleveland Magazine*, 1/4 (July 1972), 54-57. Article & interview; repr. 161:19-22, with title change. Orig. drawing by RC & 4 reprints (see 44).

Guarino, Ann. Film review; 526.

450 Hall, Stephen. "A Cartoonist Who Drew His Way into the Red," *San Francisco Chronicle* (June 8, 1978), 21. Article & interview; a couple of reprints.

Harrington, Dennis. Letter to ed.; 11:4.

450a Harrison, Hank. *The Dead Book: A Social History of the Grateful Dead.* New York/London: Links Books, 1973. Reprinted illo, p. 113; incorrect biographical reference, p. 114.

Hatch, Robert. Film review; 524.

451 Herbert, Anne. "Gossip," *CoEvolution Quarterly*, 19 (Fall 1978), 144. Brief note announcing that *CQ* benefit cancelled, because RC able to obtain money for tax debt elsewhere. (See 445 & 446.)

452 Herdeg, Walter and David Pascal, eds. *Comics: The Art of the Comic Strip/Die Kunst des Comic Strip/L'Art de la bande dessinée.* Zürich: Walter Herdeg—The Graphic Press, 1972. (Hard-cover ed'n. of special issue of magazine *Graphic*, Aug. 1972, devoted to comics, plus four articles from *Graphic*, Sep. 1972.) Reprints of RC art are on pp. 72, 80 & 85.

Hiteshew, Randall. Letter; see 63:34.

Hodges, Parker. Co-author with Acton; see 406.

453 Hodgetts, Vicki. "America's Best-Loved Underground Cartoonist," *New York* (June 22, 1970), 40–43. Interview & impressions of Potter Valley shortly after RC moved there; there are some distortions (for RC's reactions, see 189:16).

Repr. under title, "The Unbelievable 78-RPM Life of R. Crumb, vulgar cartoonist," in *Philadelphia Inquirer Magazine* (Jan. 3, 1971), pp. 14–16, 18–19—with h.s. graduation photo of RC, p. 14, and large photo of his parents with note about them, p. 15; also, repr. of cover of 302, p. 16.

Holmes, Rand. Graphic treatment; see cover & pp. 2–3 of 437.

454 Horn, Maurice, ed. *The World Encyclopedia of Comics.* New York: Chelsea House, 1976. 785 pp. See following pp. for RC: p. 33—brief mention & Mr. N. reprint; pp. 187–9—main entry (Crumb, R.), by J[oe] B[rancatelli], with repr.; pp. 266–7—entry on Fritz; p. 365—repr. of cover of *XYZ* in color; p. 498—entry for Mr. Natural, with reprint.

454a Horn, Maurice, ed. and Richard E. Marschall, ass't. ed. *World Encyclopedia of Cartoons.* New York/London: Chelsea House, 1980. Brief references in association with film "Fritz the Cat" at pp. 98, 243–44.

Howard, Mel. Co-editor of book with RC illos; see 287.

Hughes, Robert. Film review; 539.

Jacobson, Sidney. Defense witness, *Zap* 4 trial; quoted by Estren (437:231).

Joplin, Janis. Photographed with RC; see 409a. See also 354 & 355.

Jourard, Marty. Letter; see 63:35.

455 Kaku, Michio. "Racism in the Comics," *Bridge: The Asian-American Magazine*, 3/1 (Feb. 1974), 25–29. RC mentioned negatively, p. 29; repr. of full p. from 265:55.

Kane, Gil. Defense witness, *Zap* 4 trial; quoted by Estren (437:231).

Kathman, Chris. Letter; see 63:35.

Kathy. See Goodell, K.

Katzman, Allen. Ed. of collection reprinting Latimer (see 468).

Kauffmann, Stanley. Film review; 524a.

Kempkes, Wolfgang. *Bibliographie der internationalen Literatur über Comics/The International Bibliography of Comics Literature*, 2nd. ed. München-Pullach: Verlag Dokumentation, 1974. No entry for Crumb.

Kennedy, Jay. Letter to ed.; see 13:4.

Kernan, Michael. Film review; 542.

Kesey, Ken. Column by him illustrated by RC; see 225:67.

Kinney, Jay. Interviewed by Buhle (see 424:36-47) & letter to ed. (415:7-8).

Kitchen, Denis. Graphic commentary; see 381.

Knickerbocker, Paine. Film review; see 536.

Knight, Arthur. Film review; see 537.

Kominsky, Aline. Letter, with photo (56:142-3); graphics on RC (382); co-author of strips with RC at 62, 63, 229c:11, 229d:8, 229e:4.

456 Kopkind, Andrew. "Books," *Rolling Stone*, 39 (Aug. 9, 1969), 30. Review of *US* 1 (see 219), with favorable remarks on RC; & 5 drawings repr. from *US*.

Kostelanetz, Richard. Book review; 505.

Krainis, Gerald. Letter to ed.; see 135:2.

Krantz, Steve. For list of articles on "Fritz" film, which also usually mention Krantz, see 371.

457 Krassner, Paul. "Introduce Yourselves," pp. [1-2] in *R. Crumb's Head Comix* (see 260). Only brief mention of RC.

———. Author of article on L. Bruce illstr. by RC; see 9:20-21.

458 Kraus, Steve. "How Green Was My Underground," *Alternative Media*, 11/1 (1979), 11-14. Brief Mention of RC, p. 14, concerning pie-throwing incident at *EVO* (see 94 & 493).

459 Kubo, Joann. "Crumb's Comics Experience Fits in Underground," *UMW Post*, 15/63 (July 28, 1971), 6. Report on classroom lecture by RC, who tells of early years in cartooning. Orig. self-por. & repr.; see 220.

460 Kuper, Peter and Seth Tobocman. "Truckin' Along with R. Crumb: Conversations with the Guy Who Brought You Zap Comics, Fritz the Cat, and that ain't all, folks: Crumb on Crumb," *G. A. S.*

Lite, 2/8 (1971). Crumb's written replies to questions mailed to him by Kuper & Tobocman. Interview repr. 160:9-12. See also 123.

460a Kuper, Peter. "R. Crumb Checklist." One sheet; included as a supplement with mailed copies of *Melotoons,* 1 (1972). See 160.

461 Kurtzman, Harvey. "@&%$#!! or Takin' the Lid Off the Id," *Esquire* (June 1971), 128-136. Brief introd. note, p. 128, mentions RC, referring to cover of *Despair*, repr. in color—also on p. 128; on the 8 pp. following is a selection of old-time comics.

462 [Kurtzman, Harvey]. "R. Crumb Interview," *Punk,* 1/3 (April 1976), 11-13. Transcription of taped interview of RC by Kurtzman & audience at School of Visual Arts, E. 23rd St., NYC, March 12, 1976. See also 377a.

463 _____. Untitled introductory note in *Carload,* p. VI (see 267). Praises RC.

_____. Letter to ed. (see 9:4); quoted by Estren (see 437:63).

Kurtzman, Meredith. Quoted by Estren (see 437:63).

464 Kustow, M. "Views," *Listener* (London), 85/2184 (Feb. 4, 1971), 134-5. Includes praise of RC.

Kyle, Richard. Letter to ed.; see 415:9.

Lange, John C. Letter; see 63:35.

Larrabee, "Flintlock." Letter to *Voice*; see 223 (21/46).

465 Latimer, D[ean] A. "Comics," *East Village Other,* 3/50 (Nov. 15-21, 1968), 13. On opening of exhibition at Peace Eye (see 347); refers to RC.

466 _____. "Decomposition," *EVO,* 4/13 (Mar. 1, 1969), 3, 23. Regular column; devoted to comics; mentions RC only briefly.

467 _____. "Decomposition," *EVO,* 4/29 (June 18, 1969), 5, 19. Refers to Kim Deitch's "comic museum" at 335 E. 9th, with originals by RC & others.

468 _____. "Corpa Delecti: A Degenerate Discourse with America's Best Loved and Perverted Cartoonists in the Raw," *EVO,* 4/48 (Oct. 28, 1969), 5, 19-21. Transcription from taped interview of RC, Spain, K. Deitch, Spiegelman & Shelton; conducted by Latimer & Ed Sanders in Deitch's place in September; tape hard to interpret—last half never transcribed. Has numerous interesting quotes from RC.

Reprinted, using first two words of title only, on pp. 331-345 in Allen Katzman, comp. & ed., *Our Time: An Anthology of Interviews from "The East Village Other".* New York: The Dial Press, 1972.

469 _____. "I Was a Sex Fiend for a Great Metropolitan Newspaper," *Alternative Media,* 11/1 (1979), 15-18. Nothing on RC, but illo on p. 15 from cover of 127.

470 Leamer, Lawrence. ***The Paper Revolutionaries: The Rise of the Underground Press.*** New York: Simon & Schuster, 1972. Little or nothing on RC, but on p. 142 has obvious UPS reprint from u-g. newspaper *Kudzu* (Jackson, Miss.), a cartoon showing F. Foont, Mr. N. & Santa Claus all saying, "Aw fuck it." Have not been able to spot place of orig. publication.

Leary, Timothy. Letter to ed.; 56:142.

Legman, G. Quoted by Estren; 437:206.

Lehmann-Haupt, Christopher. Book review; 508.

Le Mond, Alan. Co-author with Acton; see 406.

Levine, David. Quoted on back cover of *Head Comix* (see 260).

471 **Lewis, Roger.** ***Outlaws of America: The Underground Press and Its Context.*** Harmondsworth: Penguin, 1972. References to RC, pp. 25, 69–70, 79; following p. 96, repr. of 218:28. List of UPS members, pp. 179–191.

Linda. Letter; see 63:33.

Lopez, Dennis. Letter to ed.; see 10:4.

472 **Loudin, Bill and Bob Sidebottom,** "Comixography, to the Comix Index: Underground Comix from A-Z," Part I, A–C, in *California Comics,* No. 2 ([Summer] 1975), pp. [28–38]; Part 2, D–F, in *California Comics,* No. 3 (Jan. 1977), pp. [21–32]. Detailed descriptions of great variety of u-g. pub'ns; frequent notes on RC & other major artists. Presumably, other installments will follow.

Ludwig, Linda. Book review; 512.

473 **Lupoff, Dick and Don Thompson,** "Introduction," pp. 9–16 of *The Comic-Book Book,* ed. Thompson & Lupoff. New Rochelle, N.Y.: Arlington House, 1973. See p. 13: "Robert Crumb, the Leonardo da Vinci of the underground . . ." etc.

474 **Lynch, Jane.** ["Crumb Interview: Husband of the Month"]. *Little Ladies,* No. 6 (March 1970), 9-17. Mimeographed. Page 9 is a sort of introduction to the interview (which has a lot of good stuff on sex); both pp. 9 & 10 are untitled. On p. 15, however, where "Part II" begins, the title given above is used. There are several casual illos by Jay Lynch as follows: 9, Robert, Dana & Jesse; 10, half-p. drwg. of RC telling Jane, ". . . It's all magnetism, as Chester Gould once said"; and pp. 11 & 16, small illo of RC ea. page.

Repr. under title "Robert Crumb: this is an interview?" in *Fusion,* 36 (June 26, 1970), 10–12; text slightly edited, but material by RC not cut; all of Jay Lynch's drawings are cut & 3 small RC illos substituted. (For other material on RC in this issue & a note on *Fusion,* see 477a.)

Note: *Little Ladies* was a low-circulation newsletter put out by Jane Lynch (wife of Jay) in Chicago & subtitled (acc. to Denis Kitchen in letter to me of 4/10/80): *The Magazine for Wives and Sweethearts of Today's Top Cartoonists* (while *Fusion* says it is: *A Newsletter for the Wives and Sweethearts of America's Leading Underground Cartoonists*; probably the subtitle varied). The circulation of the first issue, only one sheet (April 17, 1969), was 5 copies; of the second (2 pp.), 8. There were eight numbers altogether, finally reaching 25 pp. with a circulation of 40. The final issue was dated Feb. 1971. Denis Kitchen has one of the few (perhaps the only) full sets. (Rosenkrantz, at 484:45, suggests there were 15 numbers total, but this seems to be just a guess.) For material in *Little Ladies* by Dana Crumb on RC, see 427.

Lynch, Jay. Ed. of *Best of Bijou* (see 277); drwgs. of RC (see 474 or 383); interview (399a).

Mack, Stan. Graphics on RC; see 383a.

474a **Maltin, Leonard.** ***Of Mice and Magic: A History of American Animated Cartoons.*** New York: McGraw-Hill, 1980. Refers to "Fritz the Cat," pp. 316, 341–2.

Mandel, H. Letter to ed.; see 13:4.

475 Manfred. "Out of the Ashes," pp. 4–5 in *The Best of Rip Off Press* (see 278). Mentions RC.

Marc. Letter; see 63:35.

476 Maremaa, Thomas. "Who Is This Crumb?" *New York Times Magazine* (Oct. 1, 1972), 12–13, 64, 66, 68, 70, 72–73. Good article, with direct quotes of RC on pp. 64, 68, 70, 72, 73. On pp. 12–13 are seven reprints from strips pub. without permission (and *NYT* later was sued, had to pay $1000); on p. 66 are repros of 5 cards from Amer. Greetings Corp., 3 from 1960's & 2 from Zonk line, 1970's.

The response to Maremaa's article was published as follows: "'Keep on Truckin'—Crumb's Real Words?" *New York Times Magazine* (Oct 29, 1972): Letter by John Gasnick, p. 12; reply by Maremaa, pp. 12, 70; letter by G. Howard Poteet, p. 70; reply by Maremaa, p. 70.

Marschall, Richard E. See 454a.

476a Marx, Steven. "R. Crumb: the sacred and the Profane," *Connection*, 2/2 (Apr. 28, 1969), pp. C6–C7. (Insert in *Columbia Daily Spectator*.) Examines significance of RC's *Snatch*-type material, with 5 reprints of same. **Note:** Marx was a defense witness during *Zap* 4 trial; quoted by Estren, 437:231 (who spells name "Marks").

Marvin X. See X., Marvin.

Mason, William J. Letter to ed., see 14:4; tr. of Alessandrini, see 412.

Mavrides, Paul. Graphic commentary; see 391a.

McCormick, Don. Letter; see 63:33.

Mendes, Willy. Quoted by Estren, 437:129.

Menezes, Richard, Jr. Letter; see 63:33.

Metzger, George. Quoted by Estren, 437:63.

Miller, Don. Film review; see 518.

Mitchell, Jim. Graphic commentary; see 384.

Morrison, Julia. Book review; 511.

Moscoso, Victor. Graphic commentary; see 385.

Mulcahy, Bill. Letter; see 63:34.

Murf. Film review; 541.

Natkin, Dean. His suggestion followed & acknowledged by RC; see 124:33.

Needle, Peter Andrew. Letter; see 63:34.

O'Donoghue, Michael. Parody; see 386.

O'Hara, J. D. Book review; 507.

477 Pahls, Marty. "Introduction," pp. 6–14 in *Best of Bijou* (see 277). Refers to RC now & then; photos of interest on pp. 6, 7, 14.

_____. Letters to M. Barrier quoted partially in articles by the latter (see 414:45, 47, 48, 51, 52; 415:7; & 417:16, 17). See also Chadwick (425), pseudonym used by Pahls; and see 304c (*Gamut*).

Pascals, David. See Herdeg, W. (452).

477a Peck, John. "Mad Peck Straps on to Give You Straight from the Hip a Comix Cavalcade," *Fusion*, No. 36 (June 26, 1970), 8–10. Article on u-g. comix, frequently mentions RC. On p. 9 is repr. from 250:9 ("Eggs Ackley"). **Note:** *Fusion* was a 35¢ tabloid edited by Robert Somma, 909 Beacon St., Boston. (For other material on RC in this issue, see Jane Lynch, 474.)

478 Pekar, Harvey. "Rapping About Cartoonists, Particularly Robert Crumb," *Journal of Popular Culture*, 3/4 (Spring 1970), 677–88. Interesting commentary, with brief checklist, 687–88.

479 _____. "Robert Crumb and the Human Comedy," *Funnyworld*, 13 (Spring 1971), 32–33. Article appears in section titled "Notes from the Underground." On p. 32 is repr. from 61:7.

480 _____. "The Young Crumb Story," *American Splendor*, 4 (1979), [3–9]. Illustration by RC; based in part on 478, but has much new info. For other stories by Pekar illustrated by RC, see 3:3–4; 4:3–6; 41–45; 5:3–7, 43–48, 56–58, 59; 6:1, 2, 3–9, 10–15, 34–35, 36–37, 38–39, 40–43, 56–58; 6a; 44a; 180:28; 224a:28. For graphic commentary on RC by Pekar, see 388, 389.

Petersen, Clarence. Book review; 503.

480a Peterson, Clark. "R. Crumb: Laid Back But Still Truckin'," *Berkeley Barb*, 576 (Aug. 27–Sep. 2, 1976), 12. Includes direct quotes from RC. Small photo.

480b _____. "Keep on Fuckin': A Candid Conversation with R. Crumb, King of the Kinky Comix," *Screw*, 425 (April 25, 1977), 4–7. Large photo of RC with banjo; small photo of Aline. Reprints from 34:18–27, 253:9–14, 23:22–23, 22:23–25 & others.

480c _____. "R. Crumb: Caught in a Time Warp," *BAM: The California Music Magazine* (Sept. 1977), 24. Free tabloid; 5951 Canning St., Oakland. Interview; photo by Dave Patrick.

480d _____. "Truckin' Through the Bureaucracy: R. Crumb," *Berkeley Barb*, 677 (Aug. 4–10, 1978), 9. Several direct quotes of RC. Small photo by Dave Patrick. Small self-caricature repr. from 250:2.

481 _____. "Crumby Comix," *Spectator*, 1/17 (Jan. 25–31, 1979), 9, 12. Brief interview; two photos by Dave Patrick—one of RC & naked woman, the other a reprint from 480c. Also five reprints from strips & RC cover (see 208).

482 Plangens, Peter. "The Possibilities of Drawing," *Artform*, 8/2 (Oct. 1969), 50–55. Brief ref. only, p. 55, but has repr. of "Keep on Truckin'" (250:22) on p. 54, original of which is (then) at Clean Well Lighted Place, Austin.

Pomaska, Anna. Letter to ed.; see 10:4.

Poteet, G. Howard. Letter replying to Maremaa; see 476.

Pugh, Wendel Alan. Quoted by Estren (437:63).

Racine, Robert W. Film review; 522.

483 Reitberger, Reinhold and Wolfgang Fuchs, "Comics from the Underground," pp. 219–222 in *Comics: Anatomy of a Mass Medium*, by Reitberger & Fuchs. Boston/Toronto: Little, Brown & Co., 1972.

Translated from German by Nadia Fowler, Heinz Moos Verlag, München. A few brief comments; reprints from 269, pp. 219–20.

483a Richardson, John Adkins. ***The Complete Book of Cartooning.*** Engelwood Cliffs, N.J.: Prentice-Hall, 1977. Brief mention of RC, pp. 197 & 224.

Robbins, Tom. Letter; see 63:34.

Robbins, Trina. See Trina.

Robinson, Jerry. *The Comics: An Illustrated History of Comic Strip Art.* New York: Putnam's, 1974. Has nothing on Crumb.

Romagnoli, R. Parody (and letter to ed.); see 389a.

Romanoli, R. Misspelling of Romagnoli; see 389a.

Romney, Hugh. See Wavy Gravy.

Rosenblatt, Matt. Letter; see 415:9.

484 Rosenkranz, Patrick and Hugo van Baren. ***Artsy Fartsy Funnies.*** Laren, Netherlands: Paranoia, 1974. 78 pp. Photo-offset of typescript. 7¾ ×11″; $4.00. Lettering by Evert Geradts; photos by Rosenkranz; front cover is repr. of 96:1 [credit to *EVO*, 1967, is wrong]; back cover is repr. of 126:1. A copy of this book is at U. of Cincinnati; also available from Sidebottom's store.

This is best avail. history of u-g. comix. Contents:

3–49 The Facts. Narrative history; excellent.

50–60 The Figures. Brief biographies of 45 major artists & publishers, including, on p. 52, RC—with photo of him & banjo by Janet Fries & photo of 327.

61–76 The Works. Alphabetical list of u-g. comix, with much detailed info.

77–78 Bibliography. General list of articles & books on comics. Reprints pertaining to RC: p. 10 (302); 19 (90:5); 20–21 (91:12–13); 22 (84:1); 31 (Topps Bubble Gum card; see 312); 36 (147:1); 38 (235:1); 43 (259:1); 44 (378); 48 (record label from 357); 49 (140:22–23); 51 (194:35); 63 (209:1); 76 (drawing of girl dancing from 186:45).

485 Rubin, Phil. "Robert Crumb Work in the Undergrounds," Jan. 17, 1975. 12 pp. Xeroxed. Excellent checklist. Address at that time is given as 118 Willington Oaks, Storrs, Conn., 06268. (Rubin is currently living in Hartford.)

Rudin, K. Parody; see 390.

486 Rund, J. B. "Preface," pp. IV–V in *Carload* (see 267). Several interesting remarks. Rund is publisher & also acts as RC's agent.

487 Sabol, Blair. "Outside Fashion," *Village Voice* (Oct. 30, 1969), 19–20. Excellent short interview of RC on subject of fashions; he drew six sketches for Sabol, two of which are reprinted here: Lenore Goldberg and "Fantasy 62157, the All-American 13-year-old nymphet."

Sales, Michael. Letter; see 63:33.

Salyer, Saunie. Co-editor of book illstr. by RC; see 288.

Saunders, Ed. Interviewed RC with Latimer; see 468.

488 Schechter, Harold. "Deep Meaning Comix: The Archetypal World of R. Crumb," *San José Studies*, 3 (Nov. 1977), 7–21. A Jungian analysis of RC's comics. Reprints panels from strips on following pages: p. 10 (from 250:3–6); 12 (from 249:7); 14–15 (from 142:3–11); 17 (from 34:2–5); 19 (from 22:9); 20 (earth-mother figure from 16:31). Revised version of this article appears in 490.

489 _____. and Jonna Gormely Semeiks. *Popular Culture in the Classroom.* New York: Harper & Row, 1980. Instructor's manual for *Patterns in Popular Culture: A Sourcebook for Writers*, edited by Schechter & Semeiks (Harper & Row, 1980)—which contains "Whiteman" (250:3–6) and "Squirrely the Squirrel" (34:2–5) on pp. 37–42 & 86–91, respectively. Each strip is accompanied by a head note & questions; designed for use in freshman composition classes. The manual (on pp. 15 & 19–20) contains extended analyses of the two strips in the text book.

490 Schechter, Harold. *The New Gods: Psyche and Symbol in Popular Art.* Bowling Green, Ohio: Bowling Green U. Popular Press, 1980. Contains portions of 488, revised and expanded. RC is mention on pp. 41–42, 63–65, 67, 120–122. There are also index entries for: "Pete the Plumber" (*Hytone*), pp. 118–124; "Squirrely the Squirrel," 63–70, 78, 129; & "Whiteman," 41–42, 120.

491 Schenker, Don. "Snatch Zap! Underground Comix," *The Daily Californian* (U. of Cal., Berkeley) *Weekly Magazine*, 4/15 (Feb. 18, 1969), 10–11, 14. Interesting critical remarks, comparing RC's technique with that of James Joyce. Author's name misspelled as "Shenker." On p. 11 is photo of Baron Wolman of RC with Andy Martin, Franz Cilensek, Rory Hayes, Spain, Moscoso, Jaxon, Schenker & Shelton. On p. 14 are reviews of current *Yellow Dog, Zap, Bijou,* others.

492 Schreiner, Dave. "Robert Crumb Encounters Wisconsin," *Madison-Milwaukee Bugle-American*, 1 2 (Sep. 25–Oct. 1, 1970), 5. Brief article-interview, with several direct quotes; several errors in biographical background. Photo with caption, "Robert Crumb in Middle America." Reprints from 250:9,27. Repr. under title, "R. Crumb Pays a Visit to Middle America," in *Collage*, 1/3 (1970).

493 Schultz, Ray. "The Death of Robert Crumb," *East Village Other*, 5/13 (Mar. 3, 1970), 1. Brief account on cover, with photos, of RC throwing pie in face of Joel Fabrikant at joint staff meeting 2 weeks earlier of *EVO, Kiss & Gay Power.* RC has strip on p. 3; see 94.

Scott, Art. Letter to ed.; see 416:47.

Semeiks, Jonna G. Co-editor with Schechter; see 489.

Sharpley, Gary. Letter; see 63:34.

Shedlin, Michael. Editor of book illstr. by RC; see 288.

Shelton, Gilbert. Parody; see 391 & 391a.

Shenker, Don. Incorrect spelling of Schenker; see 491.

493a Sherman, Bill. "Underground Comix: Only Lines on Paper . . . The Best and Worst Underground Comix," *Comix Journal*, 44 (Jan. 1978), 52–55. Brief mention; praises *People's, Zap* 3, etc. Probably there are other columns by Sherman in *CJ* mentioning RC.

493b Shirey, David L. "Horror Show," *Newsweek*, 74/18 (Nov. 3, 1969), 107. On Whitney Show; see 351. Reprints first panel of 252:22. Praises RC.

493c Silver, Sam. "R. Crumb Gets His Ya-Ya's Out," *Crawdaddy* (July 1973), 24. Brief interview at Eel River commune; photo of RC with banjo by Silver.

Silverstein, Shel. Quoted on back cover of *Head Comix* (see 260).

Simpson, Don. Letter to *Voice*; see 223 (21/46).

493d Slabicky, Ihor. "R. Crumb," 1976. 7 pp. Xeroxed bibliography; not otherwise published. About 200 items; a good list. (Address: 60-15 68th Rd., Brooklyn.)

493e Smith, Howard and Brian Van der Horst. "Scenes," *Village Voice*, Vol. 19, No. 19 (May 9, 1974), 72. Brief interview on occasion of release of first Cheap Suit Serenaders record; the authors note that RC is "famous for his inimitable drawings and stories about characters such as Mr. Natural, Fritz the Cat, and Suzy Creamcheese." [Suzy Creamcheese, however, is a Frank Zappa invention.]

Solé. Graphic commentary; see 392.

Southern, Terry. Quoted on back cover of *Head Comix* (see 260).

Stavinsky, Barry. Letter; see 63:34.

Stearns, Robert L. See 437b/

Stepanian, Michael. Author of book illstr. by RC; see 289.

494 Stephen, Beverly. "Underground Comics: Albert the Lawyer vs. the Rip-Offs," *San Francisco Chronicle* (June 30, 1973), 12, 15. On Albert Morse & lawsuits in behalf of cartoonists, esp. RC; repr. of cover of 318 on p. 15.

Sterling, Bruce. Letter to ed.; see 11:4.

495 Stewart, Jon. "Fritz the Cat," *Ramparts*, 10/9 (March 1972), 43-48. Long review-article on film; quotes RC directly several times.

Stewart, Patricia. Critical remarks in show program; see 352a.

Storesund, Robin. Graphic commentary; see 393.

Streich, Joe. Letter to ed.; see 10:4.

Sturgeon, Foolbert [pseud. of Frank Stack]. Quoted by Estren (437:63).

496 Suares, Jean-Claude. "Interview with a Cheap Suit Serenader: R. Crumb," *Changes*, 88 (June 1974), 9-11. Interesting remarks by RC on his father. Also photo, reprints & cover picture (see 40).

Sweeney, Bruce. Letter to ed.; see 10:4.

Tannenbaum, K. Letter to ed.; see 9:4.

497 Tarshis, Jerome. "The Reluctant Celebrity," *San Francisco Examiner and Chronicle* (Feb. 27, 1972), *California Living Magazine*, 26-30. First-rate interview, many biographical details. Five photos of RC (on first 4 pp.) by Baron Wolman; p. 29: repr. of 2:8,12.

498 Teach, William. *Kiss, Screw, Pleasure and Sex*. San Diego: Greenleaf Classics, 1969. Have not seen; possibly contains reprints of some of RC's contributions to *Kiss, Screw, Pleasure & New York Review of Sex and Politics.*

Thompson, Don. Co-editor with Lupoff; see 473.

Tobocman, Seth. Co-interviewer with Kuper; see 460.

Trina. Quoted by Estren (437:134).

Turner, Ron E. Editor of *Anthology of Slow Death* (see 275).

Ungerer, Tomi. Quoted on back cover of *Head Comix* (see 260).

van Baren, Hugo. Co-author with Rosenkranz; see 484.

Van der Horst, Brian. Co-author with Smith; see 493e/

499 van der Leun, Gerard. "The Unreal History of Snatch Comix," *Organ*, 1/2 (Sep. 1970), 11–13, 15. Refers to RC; this issue contains material by RC; see 175.

500 Wald, Elliott and Leon Gusow. "Eyeball Kicks," *Chicago Seed*, 5/13 (1971), 14–15, 20. Only a few ref's. to RC, but has repr. from 134:32 on p. 15 & two repr. of Mr. N. on p. 20.

Wallechinsky, David. Co-editor of book illus. by RC; see 288.

Wangaman, Carolyn. Letter to *Help!*; see 135:2.

Ware, Hames. Co-editor with Bails; see 413.

Wavy Gravy [Hugh Romney]. Author of book with RC illo; see 289a.

Weber, John. Co-author of book mentioning RC; see 426a.

Wheeler, Nat. Letter; see 63:35.

Winter, Kenny. Co-author of strip with RC; see 304c (*EChhhh*, No. 3).

501 Wiener, Robert K., comp. *Illustrated Checklist to Underground Comix: Preliminary Edition.* Cambridge, Mass.: Archival Press, Inc., 1979. 128 pp. (not counting covers). 8 × 11"; $4.50. (Address: POBox 93, MIT Branch, 02139.)

Wraparound cover by RC (see descr. at 142a). Front pages have intro by Wiener, brief article by Bruce Sweeney, interviews of Maurice Escutchier & Robin Storesund, and some art work, mostly parodies; for art touching on RC, see 393 & 394.

15 Listing of Underground Newspapers. (Several errors noted in dates.)

16-24 Photos of covers of u-g. papers with drawn covers. (Photos of poor quality.)

25-40 Underground Comix and Publications. For each item gives type, price, date, publisher & cover artist. Following list are cover photos, arranged alphabetically within type: 41–45 (tabloid comix); 46–105 (regular comix); 106–112 (off-the-cuff); and 113–127 (miscellaneous). [Useful ref. work despite shortcomings.]

Williams, David R. Letter; see 63:35.

Williamson, Skip. Parody; see 395.

Wolf, William. Film review; see 517.

Worrall, J. W. Letter; see 63:35.

501a X., Marvin. "R. Crumb, Fetishist," *Fetish Times,* 41 (1977), 4-6, 14. Cursory analysis of RC's work; reprints from *Carload* (267). Marvin X. is editor of *FT*; address: B & D Co.; POBox 7109; Van Nuys, CA., 91409.

Yiz Kid. Letter to ed.; see 13:4.

502 Zack, David. "Smut for Love, Art, Society," *Art and Artists,* 4/9 (Dec. 1969), 12-17. Refers to RC pp. 15, 16, 17. Repr. in *Comic World* (Toronto), No. 27, pp. 10-15, without acknowledgment of source. Cover by RC & Wilson; see 15.

Zimmerman, Paul D. Film review; 531.

III. Reviews of Crumb's Books.

Note: For each book, reviews are arranged alphabetically by periodical title.

Head Comix, Ballantine edition (260).

503 ***Chicago Tribune Book World,*** Part 1, Vol. 4 (May 17, 1970), 13. (Clarence Petersen). ". . . hottest new cartoonist since Jules Feiffer."

504 ***New York*** (1970?). (John Canaday). Do not know exact date. Positive.

505 ***New York Times Book Review*** (Feb. 15, 1970), Part II, Paperback Books. p. 28 (Richard Kostelanetz). Brief note; calls it "devastatingly antisentimental."

506 ***Publishers' Weekly,*** 197 (Jan. 26, 1970), 280. "Well-drawn & frequently hilarious."

Fritz the Cat (261).

507 ***Book World [Chicago Tribune],*** 3 (Nov. 9, 1969), 7. (J. D. O'Hara: "A New Kind of Comic Book: Learn While You Laugh"). Positive.

508 ***New York Times,*** 119 (Dec. 19, 1969), 53. (Christopher Lehmann-Haupt: "Buck Rogers, Krazy Kat and Fritz the Cat"). Very positive.

509 ***Publishers' Weekly,*** 196 (Sep. 8, 1969), 59. Positive.

Yum Yum Book (266).

510 ***Kirkus Reviews,*** 43 (Oct. 1, 1975), 1137. Guardedly positive (reviewed for "young adult fiction" section).

511 ***Library Journal,*** 100 (Oct. 15, 1975), 1910. (Julia Morrison). Positive.

512 ***San Francisco Sun*** (Sep. 14, 1975), *This World,* 31. (Linda Ludwig). Extremely positive.

513 ***Saturday Review,*** 3/7 (Jan. 10, 1976), 58. (William Cole: "Trade Winds"). Very positive.

514 ***Village Voice,*** 20/37 (Sep. 15, 1975), 52. (Eliot Fremont-Smith). Brief note.

Carload o' Comics (267).

515 ***Village Voice,*** 21/50 (Dec. 13, 1976), 76. Very brief note; positive.

515a ***Funnyworld,*** 19 (Fall 1978), 52. (M. B[arrier]: "R. Crumb"). Also reviews *Complete Fritz* (268), which he prefers to *Carload.*

IV. Reviews of Film "Fritz the Cat."

Note: Arranged alphabetically according to periodical title. For info on film and list of articles about it, see 371.

516 ***Chicago Sun-Times.*** (Roger Ebert). Unable to look up exact date.

517 ***Cue.*** (William Wolf). Unable to look up.

Daily Variety. See *Variety.*

518 ***Filmfacts*** (1972), 702. (Don Miller, film historian, lists "Fritz" as fourth best film of year.) On pp. 150–153 are synopsis & critique of film (see 371) & reprinting of reviews from *New York, Newsweek,* & *Los Angeles Times.*

519 ***Filmmakers Newsletter,*** 5/12 (Oct. 1972), 27–31. (Howard Beckerman: "See Fritz Run"). Mixed reviews; includes full history of film.

520 ***Graphic Story World,*** 1 (1972). Have not seen.

521 ***Los Angeles Times*** (April 13, 1972), Part IV, 20. (Charles Champlin). Positive. Review is repr. at 518:152–3.

522 ***Mass Media Ministries,*** 9/3 (June 12, 1972), 3. (Robert W. Racine). Not seen.

523 ***Monthly Film Bulletin,*** 39/463 (Aug. 1972), 162. (Jan Dawson). Not seen.

524 ***Nation,*** 214/21 (May 22, 1972), 670. (Robert Hatch). Likes graphics, but not the film.

524a ***New Republic*** (May 20, 1972), 34. (Stanley Kauffmann). Very negative.

525 ***New York,*** 5/16 (April 17, 1972), 80. (Judith Crist: "A New Breed of Cat"). Very positive. Repr. at 518:152.

526 ***New York Daily News.*** (Ann Guarino). Unable to look up.

527 ***New York Times*** (April 29, 1972), p. 19, col. 1. (Roger Greenspun).

528 ***New York Times*** (April 30, 1972), p. 11, cols. 1 & 5. (Vincent Canby: "'Fritz' Is a Far Cry from Disney"). Balanced review; basically positive.

529 ***New Yorker*** (May 6, 1972), 88, 93–94. (Penelope Gilliatt: "Eight Lives to Go"). Very positive.

530 ***Newsday*** (March 11, 1971), 4A–5A. (Joseph Gelmis). Article on film in progress.

531 ***Newsweek,*** 74/20 (May 15, 1972), 89. (Paul D. Zimmerman: "Dumb Pussy"). Likes the art, says film "harmless and mindless." Repr. 518:152.

532 ***Playboy,*** 19/5 (May 1972), 44. Brief; basically positive.

Ramparts, 10/9 (Mar. 1972), 43–48. (Jon Stewart). See listings at 495.

533 ***Rolling Stone,*** 97 (Dec. 9, 1971), 14. (Thomas Albright: "Crumb's Cat Fritz Comes to Screen"). Very favorable review based on seeing only 30 min. of footage.

534 ***Rolling Stone,*** 109 (May 25, 1972), 74. (Thomas Albright). Review based on seeing entire film is negative.

535 ***San Francisco Chronicle*** (?). (Herb Caen). Have seen quotes from review or article by Caen on film, but do not know where or when published.

536 ***San Francisco Chronicle.*** (Paine Knickerbocker). Unable to look up.

537 ***Saturday Review*** (1972). (Arthur Knight). Searched for this, but could not find.

538 ***Screw*** (1972). Negative review. (Unable to search for this.)

539 ***Time,*** 99/21 (May 22, 1972), 101. (Robert Hughes: "An X Cartoon"). Adores Crumb but dislikes the film.

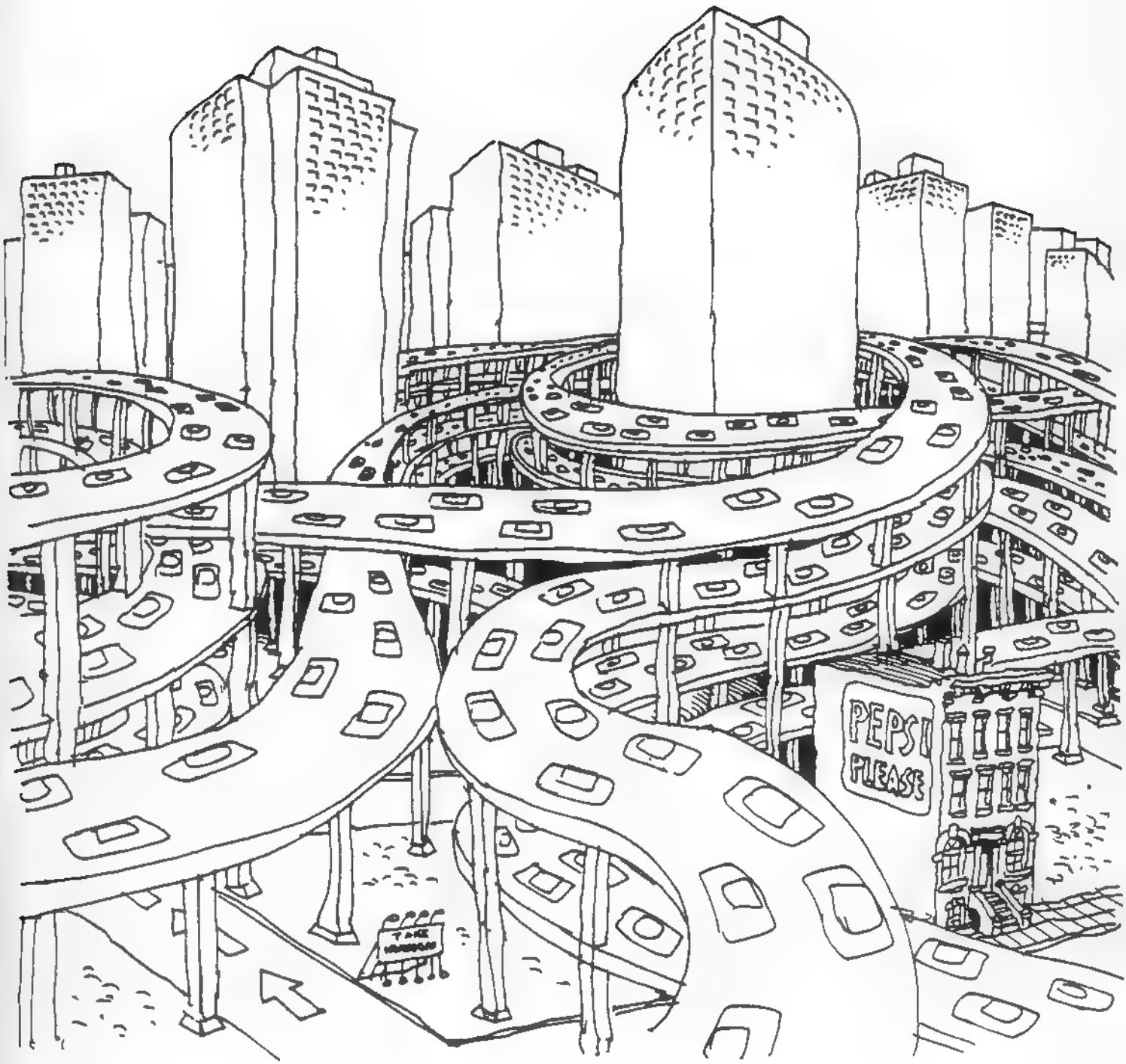
540 ***Time Out*** (1972). Has one p. on film; info from 485; do not know what this is.

541 ***Variety*** (Mar. 31, 1972). (Murf). Positive.

542 ***Washington Post*** (April 13, 1972). (Michael Kernan). Likes RC but not film.

543 ***Wonderland,*** No. 9 (1973). Has half column on film, acc. to 485; have not seen.

544 ***World,*** 1/1 (July 4, 1972), 100. (Hollis Alpert: "Overkill at Cannes"). Brief mention: "the amusingly salacious cartoon 'Fritz the Cat'."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3. Indexes

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(**Note:** Only those titles that do not name characters are given; references are for first appearance only.)

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All Meat Comics 22:23–25
Anal Antics 23:22–23
Animal Antics 82:9
Atomic Comics (Jam) 252:21–23
Backwater Blues 139:3–5
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Big Fine Legs 34:14–17
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Burned Out 93:1
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City of the Future 233:32–34
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Comical Comics 230:13–16
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Cum Comics 61:19
Deep Meaning Comics 166:2
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Desperation Blues 128:11
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"Don't Touch Me!" 206:23–26
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II. Characters

A. Fictional Characters

Characters are listed alphabetically by first name (or only name), with only a small amount of cross-indexing by last name. References are for initial printings only; references to appearances other than in strips are italicized except where listed separately & so labeled; reference numbers are listed according to chronological order of various appearances; date of first appearance is given after name of character (for characters that have had at least one appearance in a substantial strip). Where date of creation is known (as in some of the Fritz material), that takes precedence—in order of references—over date of appearance. A few non-fictional characters appearing in important strips are listed here as well as in II. B.

Ab Normal *128:1*
Abigail [Alligator] (1972) 180:13-27; *9:1; 265:1; 268:80,175*
Absorbine, Jr. *245:1*
Al E. Cat *331*
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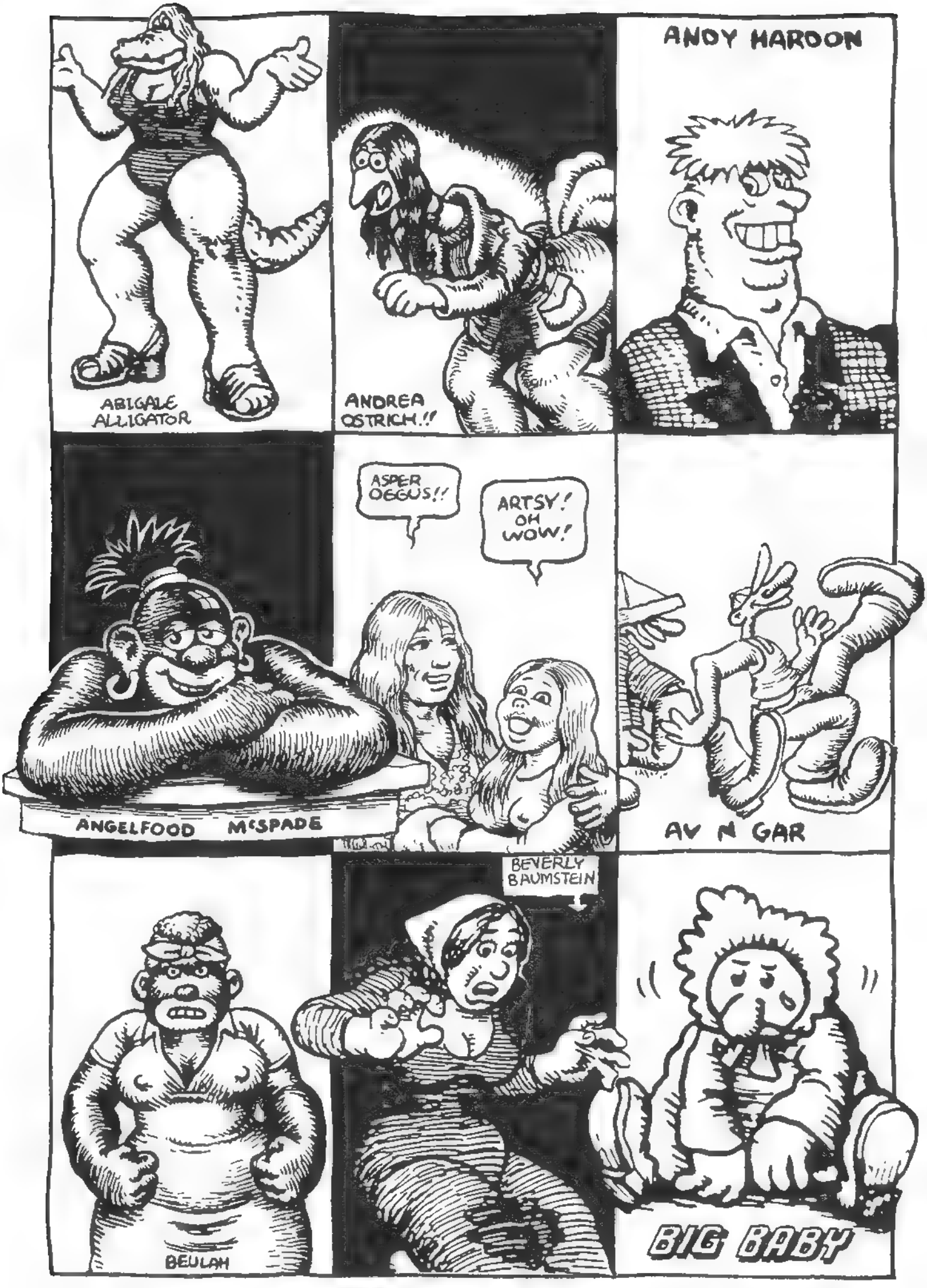
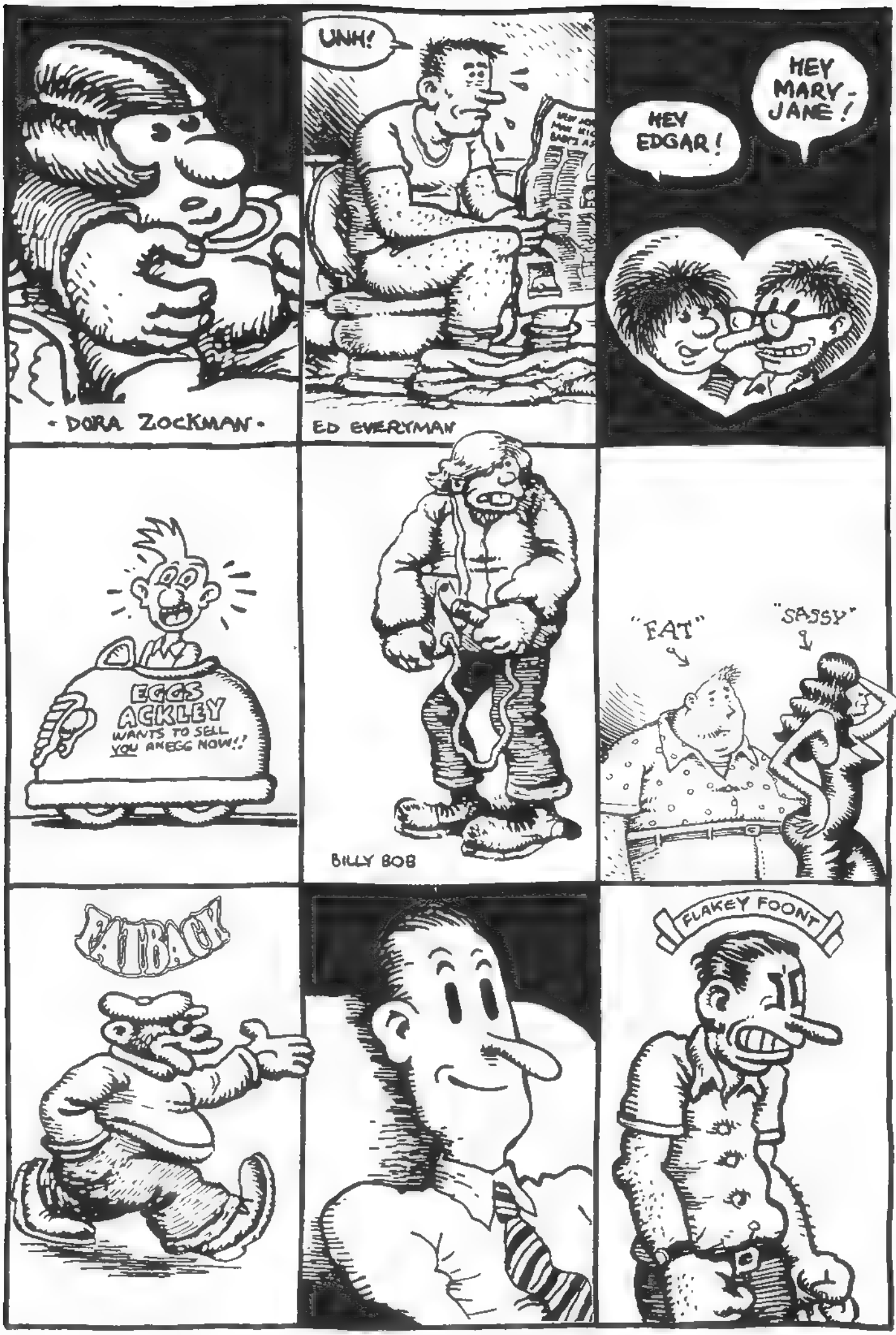
The Major Characters of R. Crumb: Chronologically, According to Date of First Appearance

1950 Brombo the Panda & Diffy the Mouse
1951 (Chuck &) Bob [with brother]
1953 Sniff the Panda & Powerful Panda
1954–58 Fred the Cat; Mabel
1959 Fritz the Cat
1963 Oggie the Toad & Guntra
1964 Roberta Smith, Office Girl
The Silly Pidgeons
1965 "Fritz" characters: Charlene, Winston, Birmingham Bertha, Fuzzy & Heinz
1967 Mr. Natural; Flakey Foont; Fatback; Eggs Ackley; Itzy & Bitzy; Mrs. Knish and Mrs. Yahootie; Edgar & Maryjane Crump; Angelfood McSpade; Cheesis K. Reist; Mr. Sketchum; Uncle Uh Uh; Shuman the Human; Whiteman; Western Man; Bobby & Chuckie Trimble; Wiesenhiemer Weasel; Av 'n' Gar; Mr. Snoid; The Old Pooperoo; Stinko the Clown
1968 Jippo & Boopsy (those cute little Bearzy Wearzies); Judy Holiday & Junior High; Wildman Sam; Bill Ding; George Gwaltny; Hippy; Joey Tissue & the Dummies; Bo Bo Bolinsky; Forky O'Donnell & Pete the Teenage Prick; Pam Goodvibes; Mr. Spif; Fuzzy the Bunny & Donny Dog; Wiseguy Weasel; Robert Q. Somebuddy; Honeybunch Kaminsky; Shirley Goodvibes; Andy Hard-On; Spiegal & Schliegal; Mr. Goodbar; Dirty Dog; Dirty Dick & Spiro
1969 Lenore Goldberg; Bob Kleen; Nutsboy; Dicknose; The Desperate Character; Boingy Baxter; Jeannie & Savannah Foomo; Smelly Old Cat; The Jolly Jelly Boys & Mrs. Quiver; Yin & Yang; Artsy Fartsy & Asper Oggus; The Big Baby; Dale Steinberger & Jockey Boy; Gloria Nord; Joe Blow & family; Horny Harriet; Li'l Cute; Chuck & Bob
1970 The Simp & the Gimp; Potatoes Browning; Carl the Cartoon Character; Jimmy the Jeep; Pud; Ruth Schwartz; The Ruff Tuff Creampuff; Pro Junior & Mr. Man; Merciful Percival & Seymour "Sy" Klopps; Dora Zockman; Kathy Kutestuff; Lark Clark; Mr. Natural's Old Man; Abigail (Alligator); Little Johnny Fuckerfaster
1971 Pete the Plumber; Tommy Toilet; Yetti; Jumpin' Jack Flash; Hippy Joe; Queen of the Vulture Demonesses; Sally Blubberbutt; Salty Dog Sam
1972 Cat characters & "Bird-Woman" in *Funny Aminals*; Patricia Pig; Andrea Ostrich; Crazy Ed; John Q. Public & Ed Everyman; Harry Krishna; Buckwheat Florida, Jr. & "Strawberry" Fields
1973 Squirrely the Squirrel & Farnsworth the Fox; Namby Pamby & Stoopid Jerk; Big Kate; Bill the Pill; Will Shade & Ishman Bracey
1974 Shlub Mugubb
1975 Munlap & Farkwar; Valerie the Vegetarian; Frosty the Snowman
1976 Prof. Wanowsky; Crybaby Beanhead; Josephine The Cross-Eyed Quadroon
1977 Fat 'n' Sassy; Kit & Kaboodle; The Goose & the Gander
1978 The Nerds (Jake & Phil); Kansas City Frank Melrose; Mr. Nostalgia; Little Joe
1979 Mr. Appropriate; Jaf & Suzette
1980 Beverly Baumstein; the black hooker in *Snoid Comics*, 26–34; Onion Head


ABIGALE ALLIGATOR
ANDREA OSTRICH.!!
ANDY HARDON
ANGELFOOD McSPADE
ASPER OGGUS!!
ARTSY! OH WOW!
AV N GAR
BEULAH
BEVERLY BAUMSTEIN
BIG BABY

BIG KATE!
BILL DING!
BILL THE PILL
BILLY HUNKERSNUCKER
BIRMINGHAM BEATHA!
BOBO
MOMMY AND SWEET LITTLE BOBBY!
JOE PALOOKA
BOBBY TRIMBLE
BOINGY BAXTER

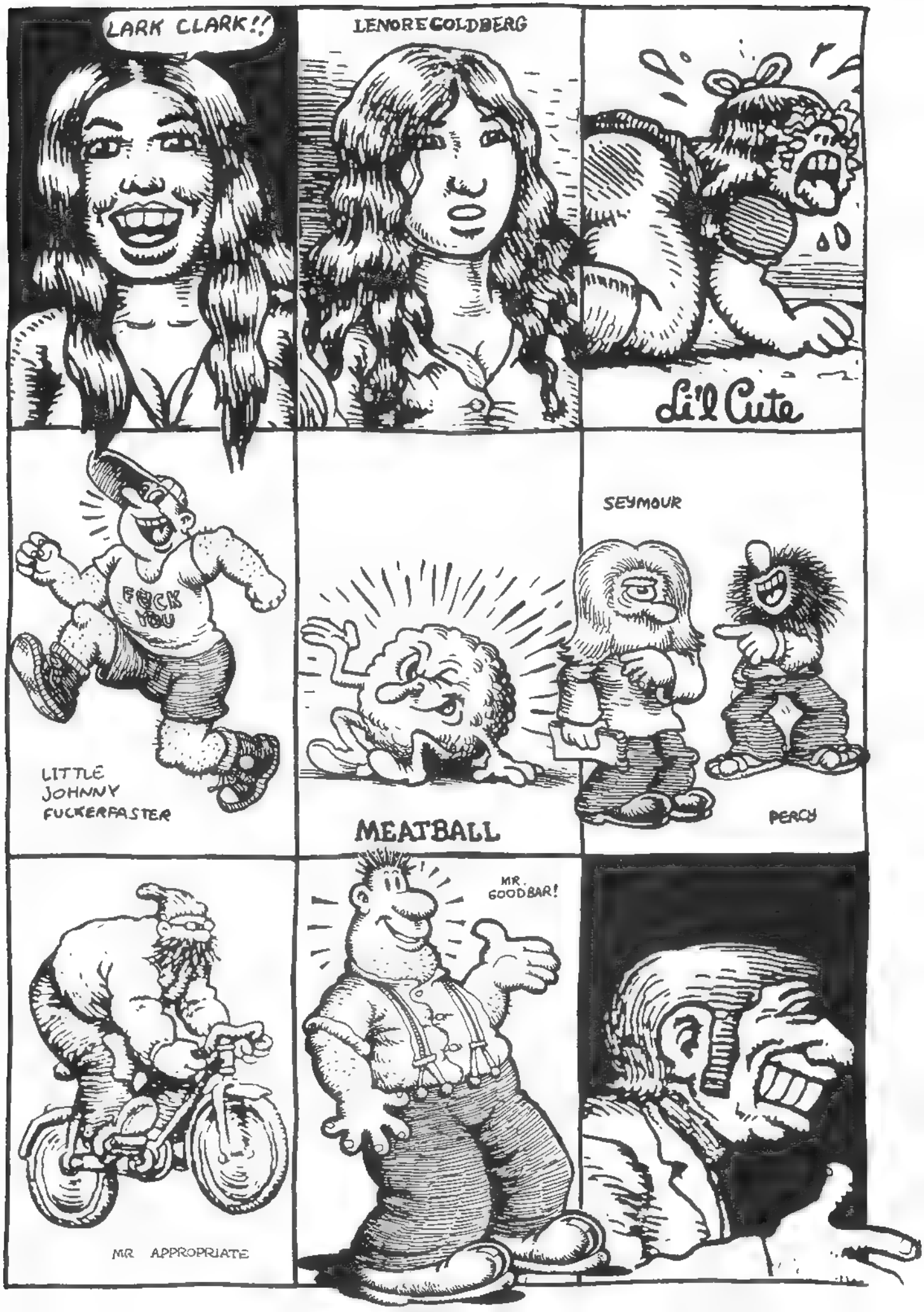
BRUNO
CHARLENE
CHEESIS
K. REIST
CHUCK AND BOB..
CRYBABY BEANHEAD
DALE STEINBERGER
DESPERATE CHARACTER
DICK NOSE!!
"DIRTY DOG"

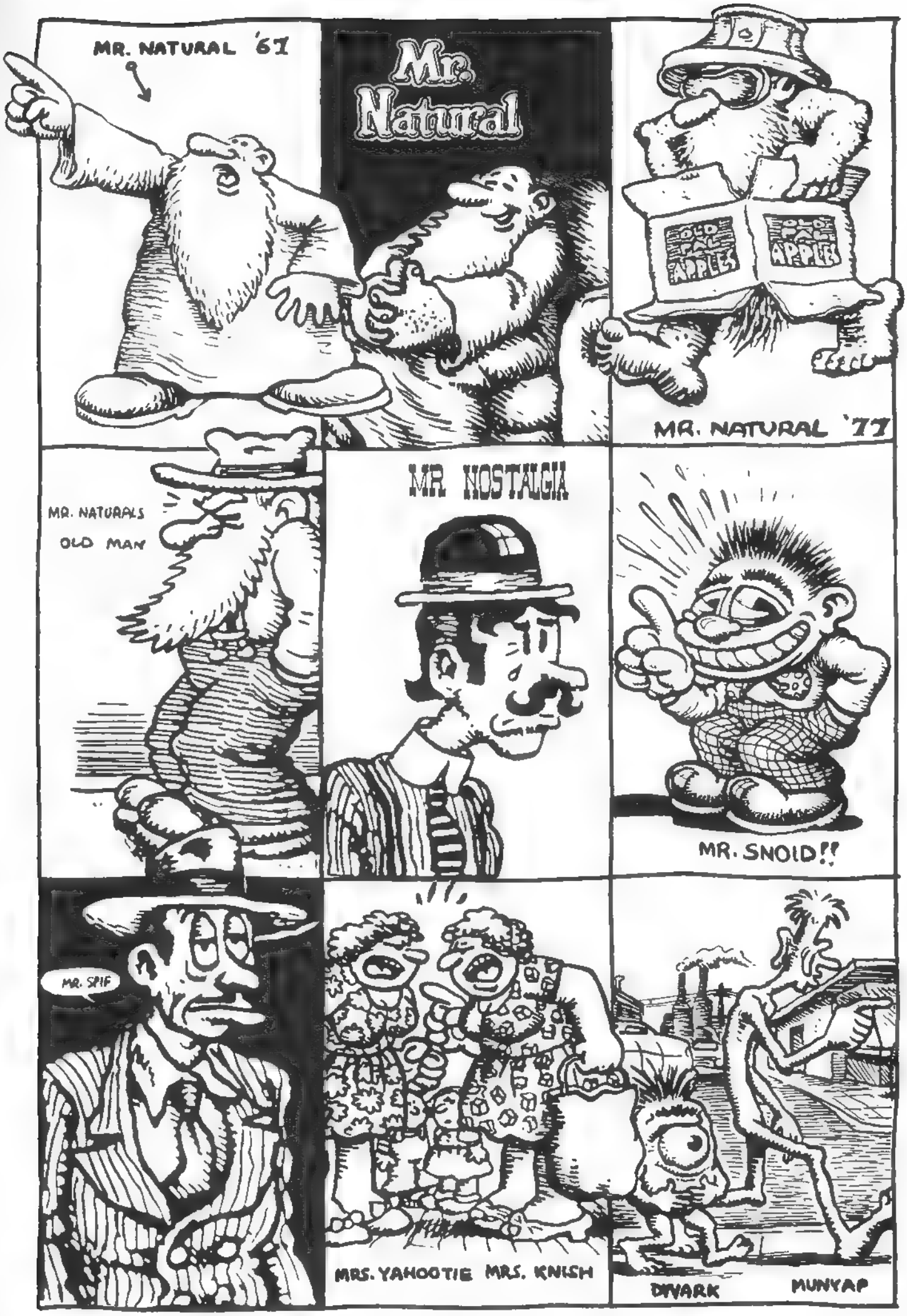

- DORA ZOCKMAN -
UNH!
ED EVERYMAN
HEY EDGAR!
HEY MARY-JANE!
EGGS ACKLEY
WANTS TO SELL YOU AN EGG NOW!!
BILLY BOB
"FAT"
"SASSY"
FLAKEY FOONT

FORKY O'DONNELL
FRITZ the CAT
FRITZ! OLD!
frosty
DONNY DOG
FUZZY THE BUNNY
FUZZY
GLORIA NORD
I'M GOD!
GEORGE GWALTNY

GUNTRA
HEINZ,
MAKE LOVE NOT WAR
HIPPY
HONEYBUNCH!!
HORNY
HARRIET
ITZY and BITZY
JEANNIE.
Zippo & Boopsy
JOCKEY BOY!!

JOE BLOW!
JOEY TISSUE
AND THE DUMMIES
JOHN Q. PUBLIC!
MRS. QUIVER! AN TH' JOLLY JELLY BOYS!
JACK FLASH
JUNIOR HIGH &
JUDY HOLIDAY
KATHY KUTESTUFF
THE KID
KIT N' KABOODLE!!


LARK CLARK!!
LENORE GOLDBERG
Li'l Cute
FUCK YOU
LITTLE JOHNNY FUCKERFASTER
SEYMOUR
MEATBALL
PERCY
MR. GOODBAR!
MR APPROPRIATE


MR. NATURAL '61
Mr. Natural
MR. NATURAL '77
MR. NATURALS OLD MAN
MR. NOSTALGIA
MR. SNOID!!
MR. SPIF
MRS. YAHOOTIE
MRS. KNISH
DWARK
MUNYAP

namby pamby
THE NERDS
OGGIE!
THE OLD POOPEROO
PAM GOODVIBES
PATRICIA PIG
PETE TH' PLUMBER
Potatoes Browning

PROJUNIOR
PROFESSIA WANOWSKY
PUD!!
HI! I'M RICKY BERNSTEIN FROM THE "VOICE"!? ...AND THIS'S MIKE MANVILLE...
ROBERTA SMITH
RUFF TUFF CREAMPUFF
RUTH SCHWARTZ
SALLY BLUBBER-BUTT
SALTY DOG SAM.

SAVANNAH FOOMO
SHLUB MUGUBB
SHUMAN THE HUMAN
SIMP GIMP
SMELLY OLD CAT
SPARKY SPERM
SQUIRRELY THE SQUIRREL
FARNSWORTH THE FOX
STINKO THE CLOWN
"STOOPID JERK"!!!

GARBAGE
NEW & USED
OL' UNCLE UHUH
VULTURE DEMONESS
WESTERN MAN
WHITEMAN!
WIESENHIEMER WEASEL
WILD MAN SAM!
WILL SHADE
ISHMAN BRADY
WINSTON
YETTI

B. Nonfictional Characters (except for self)

Characters are listed alphabetically by last name, except for a few known only by first name. References to appearances other than in strips are italicized.

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Cohen, Sherry *284: cover & title p., 3, 20, 21, 30, 47, 54, 55, 57, 61, 62*
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Hefner, Hugh. See Hef, 29:24
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Weaver, Ken 62:3–32
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C. Crumb's Presentation of Self

1. As Child or Teenager (chronological order):

Early strips: see 290–304, esp. 293, with reprint at 265:6–23 briefly showing self as teenager; 250:23–24 (Bobby Trimble); 24:22 (Big Little Boy); 245:8–12 (Chuck & Bob; late teens); 180:3–6 (see first part); *268:265* (Bobby Bratboy); 258:3–12 (Bobby); 154:7–8 (set in 1955).

2. As Adult

(a) In Strips (chronological order): 249:2 (Mr. Sketchum); 250:2; 237:3 (Mr. Sketchum); 205:2; 166:24–26; 141:4 (Mr. Sketchum); 197:20–22; 61:2; 23:2, 24; 180:3–6, 7–10; 230:18–19; 34:18–27; 103:3; 153:17–20; 256:42–44; 62; 9:5–9; 268:208–212; 267: back cover; 224:8; 170:44; 138:35–39; 63; 6:3–9; 56:128; 207:2;

229c:11. (See also The Desperate Character, II.A., who seems rather like RC; note also that the following characters occasionally speak or act for Crumb: Crybaby Beanhead, Donny Dog, Edgar Crump, Eggs Ackley, Flakey Foont, Fritz the Cat, Jaf, Jippo, Mr. Natural, Mr. Snoid, The Narrator of "Ducks Yas Yas", Oggie, Phil [The Nerds], Prof. Wanowsky, Shlub Mugubb, Shuman the Human, and Whiteman.)

(b) Nonstrips (chronological order): 236:10; 86:13; 87:3, 17; 206:1; 61:28; 220:6; 16:7, 37, 46, 53, 62, 68; 284: cover, title p., 25, 35, 38, 42, 45, 49, 53; 330a; 230:6, 14, 18–19; 44:54; 437:60; 340b; 8–14 (ea. p. 3); 10:2; 268 (7) [see entry in Checklist]; 151:2; 3:1; 331; 50:140; 6:1; 229e:1.

3. Unusual Signatures, By-Lines, Pseudonyms, Copyright Lines & Self-Directed Epithets

By far the most frequent signature is "R. Crumb"; many strips and drawings, esp. in the early years, were not signed (but a few strips in *Best Buy*, 1979, also were unsigned). The initials "R.C." were probably used more often in the early years than my notes show. Aside from that, the 100 or so names & by-lines listed here were used, with but one or two exceptions, exactly once each. The following 20 variations on RC's surname appear at various places in the list (which is alphabetical according to first word or initial in signature line): Crud, Crumanums, Crumb, Crumbo, Crumbum, Crumbski, Crumbsky, Crumbstien, Crummo, Crunk, Crustt, Cull, Cum, Grubb, Grunge, Krumb, Krumwitz, Scrum, Scum, Scumb, Scumbag.

America's Best-Loved Underground Cartoonist (Let's Hear It for Me!) R. Crumb [66:27]
An R. Crumb Creation [78:7]
Angry Young Man [16:53]
Another R. Crumb Laff Riot [77:10]
Another Sex Fantasy, by R. Crustt [204:28–33]
Another Slick Job by R. Crumb, "Hi Girls!" [59]
"Arnie Jr." [268:91; from Peter Arno? (see)]
Arzy Crumbzy [31:18–21]
Banjo Artboy [268:15, 208]
Bitter Old Fogey [16:53]
Bob Crumb [189:17–19; 229d:8]
Bob Cull [268:303]
Bob Scumb [205:17]
Bobby Bratboy [268:265]
Bobby Crumb [177:17; 108:8–12]
Boy Genius [16:53]
©R. Crumb Productions [75:12]
©April 1969 by R. Krumwitz Studios, Inc. All Rights Reserved [166:22–23]
©1969 by R. Crumb Studios [245:8–12]
©Frank H. Fleer Corp., Philadelphia, Penna [94:3]
©1970 by that old working stiff R. Crumb [218:14–15]
©1970, Crumb Studios [197:20–22]
©1970 R. Crumb Productions
©1971 R. Crumb Productions [169:22–27]
©1971 by R. Crumb Studios [169:6–7]
©1977 by R. Crumb in His Bourgeois Decadent Period [46:28–31]
Crumanums [205:33]
Crumb [235:4–5]; 236:10; 237:10
Daddy Robert [16:7]
Drawn by R. "Southpaw" Crumb [225:cover]
Drawn by the Big Lug Himself, R. Crumb [197:20–22]
Drawn in Bed by R. Crumb [23:1]
El Crumbo [230:7]
El Crummo [205:13]
Elton Fiscus-Powell [16:2]
The famous Bob Crumb [83:14]
I can't keep it "linear" anymore, I'm sorry . . . God knows I tried . . .—R. Crumb '80 [56:128–131]
Little Bobby Scumbag [83:14]
Norman Stonewell [105:215]
Ofay-Asshole Cartoonist R. Crumb, Chicago Land, Summer '68 [43:13]
The Old Lefthander [167:3–17]
Old "Stick-in-the-Mud" R. Crumb [268:275]
The People's Cartoonist—R. Crumb [166:28]
Peter Arno [268:262]
Peter Max [147:7]
Я. C. [231:9]
R. C. [231:11, 14; 236:9, 10; 237:9, 10; 227:4]
R. C. and the Phantom Spitter [191:1]
R. "Cheap Thrills" Crumb [268:279]
R. Crud [204:20]
R. Crumb [most common signature]
R. Crumb, a cartoon for every occasion [252:B22-23]
R. Crumb, Cartoonist for All the People [120a:7]
R. Crumb, Cartoonist Hero of the People [72:6]
R. Crumb, drawn by his own illustrious self [44:54]
R. Crumb, His Own Natural Lovable (Hateful) Self [16:62]
R. Crumb Reg. U.S.Pat.Off. (within an oval)

[153:17-20]
R. Crumb, the Happy Hippy Cartoonist [250:B3-5]
R. Crumb the Sensitive Artist (Love and Kisses) [16:1]
R. Crumbski [205:18-19]
R. Crumbstien [159]
R. Crumbum [205:3]
R. Crunk [206:23-26]
R. Crustt [204:28-33]
R. Cum [204:1, 5]
R. "Dogboy" Crumb [268:80]
R. "Fussboy" Crumb [268:42]
R. "Gimpy" Crumb [146:3]
R. "Give 'em Hell" Crumb [109:19]
R. Grubb [204:14; 35:18]
R. Grunge [204:27]
R. "Hack It Out" Crumb [318]
R. "Honest Bob" Crumb "The Old Lovable Bum" [268:242]
R. Krumb [204:8]
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R. Krumwitz [160:4; 218:13; 166:22-23]
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R. "Noodles" Crumb [230:21; 268:38]
R. "Old Grumpy Gramps" Crumb [165:21-23]
R. "Old Moneybags" Crumb [117:1]
R. "Polack" Crumb [159]
R. Scrum [205:1]
R. Scum [204:35]
R. "Slim" Crumb [81:1]
R. "The Queer" Crumb [166:24-26]
R. "The Shlep" Crumb [160:1; 161:1]
R. "Thuch a Thilly Boy" Crumb [255:11]
R. "What-Does-It-All-Mean?" Crumb [23:22-23]
R. "Wise-Ass" Crumb [82:9]
Robert Crumb [234; 340a]
Robt. Crumb [265:76]
Rohbit Crumbsky [229e:4]
Some Heavy Comix by Crum the Bum [8:13]
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That Cranky Old Fuddy Duddy R. Crumb [9:5-9]
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4. Published Photos of Crumb (name of photographer given where known)

16:1; 24:2; 40:9 (Sy Johnson); 94:1; 134:31; 136:3; 137:22, 23, 29; 138:34; 164:2; 186:43 (Joel Deutsch); 189:3, 5; 277:6, 7, 14; 278:6; 358; 360; 361 (2 photos by "Yoni"); 398 (Poshinsky); 399; 401a; 402; 409a (2 photos by Elihu Blotnick);'280a; 418b (Diane Newman); 425; 428a & b; 437a (Allen Tannenbaum); 448:18; 453:14; 480a; 480b; 480c (Dave Patrick); 480d (Patrick); 481 (Patrick); 484:52 (Janet Fries); 491:11 (Baron Wolman); 492; 496; 497 (5 photos, Baron Wolman); 329a; 401b (Jay Lynch); 493c (Sam Silver); 138a:7.

III. Covers, Spreads, Sketches

A. Front Covers: 6, 6a, 8, 9, 10, 11, 13, 15 (with Wilson), 16, 21, 22, 23, 27, 43 [note], 29, 33, 34, 56a, 59, 61, 62 & 63 (with A. Kominsky), 81, 84, 93, 96 (jam), 103, 117, 126, 127, 128, 139, 142, 146, 147, 155, 159a, 160, 161, 162, 163, 163a, 166, 167, 168, 169, 170, 172b, 172c, 180, 187, 191, 192, 203, 204, 205, 206, 207, 209, 211a, 218, 225, 228, 229a, 229b, 229c, 229d, 229e, 230. 233, 235, 238, 240, 243, 245, 249, 250, 251, 257, 259, 260, 261, 262, 263, 264, 265, 267, 276, 281, 283a, 284, 285, 501. See also record covers, 354-370.

B. Wraparound Covers: 46, 55 (front & back same theme), 248 (jam), 197, 215, 277.

C. Two-Page Spreads (single drawings): 110:22-23; 188:38-39; 204:18-19; 205:18-19; 250:14-15.

D. Full-Page Drawings, Cartoons, Humorous "Ads": 2:8-13; 16:67, 68; 22:2, 28; 25:36; 27:36; 30:2; 48:38; 61:27, 28; 63a; 142:12; 142:28; 143:28; 146:3, 36; 160:20; 166:28; 167:28; 168:28; 169:28; 204:2-5, 8, 13, 14, 20, 22, 25, 27, 34, 35; 205:2, 3, 10, 13, 17, 31, 36; 206:2, 9, 30, 35, 36; 207:36; 209:9; 233a:11, 15; 249:27, 28; 250:28; 251:52; 255:52; 260:back cover; 261:5, 7, 31, 47, back cover; 265:back cover; 267:back cover; 268: see Checklist entry at 268 (1).

E. Sketchbook Material (either taken from sketchbooks or similar in style & content): 8:22-23; 14:17-24; 36; 87; 124; 134; 136; 160; 161; 163a; 175-177; 183:24-26 (tops of pp.); 185-189; 219; 231; 233a; 236-244; 268; 268a; 280a; 284; 289.

IV. Material Done with and for others

A. Strips Drawn to the Ideas of a Writer: 3–6a; 44a; 224a:28; 227–229; 304c (see *EChhhh* 3 & *Gamut* 1).

B. Strips and Drawings with One Other: 15 (cover); 21:33–36; 62; 63; 117:16–17; 128:11; 180:2, 28; 184:3, 4; 230:23–28; 248:3–6, 30–34; 254:34–35; 229c:11; 229d:8; 229e:4.

C. Jams: 29:24; 85; 90:5; 91:12–13; 96:1; 97:3; 246:36; 252:21–23; 253:37–39; 254:2; 255:2; 258:51; 140:22–23; 147:2; 164:25–28; 197:31–33; 201:19; 319; 320a.

D. Illustrations for Articles, Stories, Books, etc. Written by Others: 9:20–21; 10:29–31; 47:55, 142; 48:38; 42:50; 140; 86:13; 95:5; 98:8; 147:7; 187:4, 67; 189:67–69; 225:67; 227:4; 228:2, 6–7, 12; 229a:2, 3, 4, 5; 229c,d,e; 233:3; 283; 283a; 284; 284a; 284b; 285; 288; 289.

E. Advertisements (other than purely humorous pseudo-ads): 10:2, 49; 35:31; 82; 24; 101; 24; 184:35; 188:73; 215:8; 229b:8; 229c:8; 358 (see note); see also 320–323c.

V. Names Mentioned in Part 1

Listed here are all names not included in Section II of Part 2 which acts as an index of all persons who have written or commented on Crumb in any way. The present list includes editors and publishers of comic books and magazines, co-contributors in jam sessions and the like, fellow musicians, authors of articles illustrated by Crumb, persons associated with the film "Fritz the Cat"—and so on. A few names from Part 2 are included—primarily photographers credited with taking published pictures of Crumb.

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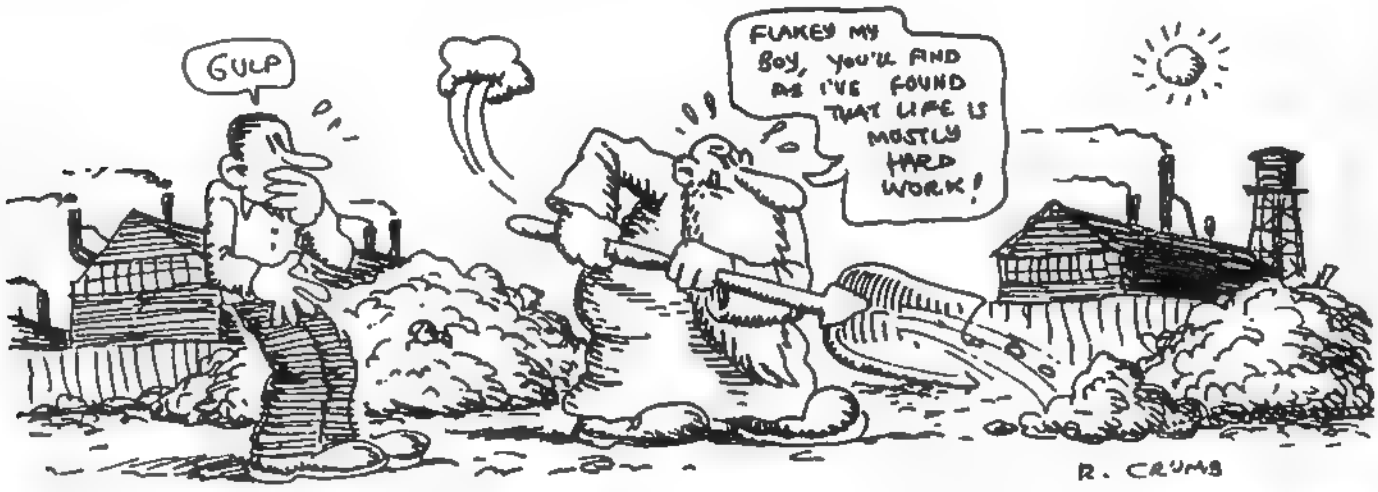


4. A Chronology of the Life and Work of R. Crumb

All publications containing at least some original work and all books are listed in the Chronology; few works containing only reprints are mentioned. Sources are given for much of the information. Information supplied to me by Crumb himself is noted "RC" followed by date of his letter to me. To supplement the data given here, note that section 1.V, "Miscellaneous," is arranged mostly in chronological order within each subsection. Also, following section 3.II, is a chronological listing of Crumb's main characters.

1943 Aug. 30 Born in Philadelphia. Father: Charles V. Crumb, b. Minnesota; serving in the Marine Corps. Mother: Beatrice Hall, b. Milford, Del. Catholic. For photos of parents and a note on them, see 453:repr.,p.15.

Siblings: Carol, b. 1940 or '41; Charles, Jr., b. 1942; Maxon, b. 1944 or '45; and Sandra, b. 1946 (later marries Marty Pahls).

Robert is left-handed, will grow to a height of 6'1".

1944–45 Family lives for a short time in Albert Lea, Minn., where father is from; they return to Philadelphia within a year. [RC, 9/3/80]

1946 Begins to draw at age 2 or 3, according to mother, who says, "He never liked coloring books." (417:16)

1947 Family moves from 53rd St. in Philadelphia to a housing project, where they will live through 1950. (268:269)

1948 Aline Goldsmith born this year; she will marry Carl Kominsky, before meeting RC in 1971.

1949 Begins first grade in Catholic school. (445:12) All the Crumb children except Sandra have begun to draw comic characters, moving from crayon to pencil and specializing in such figures as Mickey Mouse, Mighty Mouse, Andy Panda and Bongo Bear. (417:16)

1950 Aug. Family moves to Ames, Iowa (268:269), where father has been transferred to teach military training at Iowa State College. They rent a house at 2718 Lincoln Way. The older children attend Welch School in Ames.

During latter part of year Charles produces "Animal Town Comics" and RC draws "Diffy in Shacktown." (See 290 & 291)

1951 Between spring & fall, RC & CC produce several issues of "Chuck & Bob" comics. (292)

Nov. First issue of "Funny Friends" appears, drawn by Charles—with several new characters (see 293). Shortly RC begins working on own comic book.

1952 Jan. First issue of "Brombo the Panda" appears, with monthly issues to follow through 1958 (see 294). Charles continues with monthly issues of "Funny Friends" and soon the other children join in, Carol doing "Funny Funnies," Maxon "Dizzy Wizzy" and Sandra "Black-Eyed Suesan." They meet together as the Animal Town Comics Club, the older ones instructing the younger ones. The club breaks up within a year, but will be revived off and on through 1954.

Summer. Family moves to Oceanside, Cal. (where father is transferred), will live here through 1956 (268:269).

1953 Produces 12 issues of "Brombo the Panda" this year and launches several new series of comics (see 294)—a basic pattern that will persist through all of his school years. Father's reaction to sons' cartoon drawing: "Yeah, you guys will give up drawing comics when you get to be in your teens and go out and play football." (416:72)

Meanwhile, both older boys are fanatically Catholic, still taught by the nuns (445:13). RC recalls:

"I never recited the rosary fast when I was a kid. I always useta say it real slow, so as not to cheat." (453:43)

1955 RC recalls this time in Oceanside in strip: "Treasure Island Days" drawn in 1978 (see 154:7–8). First interest is music: buys "plastic Arthur Godfrey ukulele." (448:25)

1956 Summer. Family moves back east, staying with Mrs. Crumb's mother in Upper Darby, Pa., for two months until a suitable place is found in Milford, Del. [RC, 9/3/80] Father has resigned from Marine Corps, having served twenty years. RC probably begins drawing "R. Crumb Almanac" about this time (see 295).

1958 At age 14 or 15 struggles to "deprogram" himself from Catholicism after discussions with several Protestant ministers (445:13).

Much later tells an interviewer: "When I was in eighth grade I went through this traumatic change . . . . I tried to compete, get in there and do what you had to do to be a typical teenager, and I just failed miserably. 'Cause I was such a big jerk, nobody liked me. I felt this horrible, painful sense of rejection. There was a 10-year period when I felt fiercely alienated from the world. I probably wouldn't have gotten that deeply into cartooning if that hadn't happened . . . . I can remember thinking when I was 16 that one day when I was this great, recognized artist, I wouldn't be alienated anymore." (476:64)

Mar. Last issues of "Brombo" and "Funny Friends" appear.

Summer. Works at Latex Corporation in Dover, Del. (where father also works), doing visual aids and safety posters for $1.00 an hour (160:9).

Sep. With bro. Charles produces first issue of parody fanzine *Foo* (on money earned during summer). Two other issues follow in Oct. & Nov. (see 297–299). Sold door to door with poor success. RC: "It was real discouraging. After that I just drew comics for my own benefit, but never thought of getting into the comic-book business again." (476:72)

Contributes to Milford High School student paper, *Golden Buc* (see 300).

Oct. Writes John Benson about current cartooning & publishing. (See 414:47).

1959 Family moves to Dover, Del. RC is a straight C student in high school (476:72), interested only in cartooning, for which he has no formal training. He contributes to Dover High School student paper, *The Ecolian* (301). Works on two-man series with Charles, "Crumb Brothers Almanac"; also "Arcade", "Treasure Island Days" and "Cat Life." Contributes or writes letters to fanzines *Shag*, *EChhhh* and *Squatront* (see 304c); writes critical letters to *Frantic*, pub. at his h.s.

Summer. Works at Latex Corp. again. About this time begins collecting old phonograph records, is able to play ukulele & guitar himself. Marty Pahls, of Akron, Ohio, has been corresponding with the Crumbs after reading & liking *Foo*; he travels down to visit them (6:3–9).

1960 Draws risque Valentine's Day cover for *Ecolian*, which is vetoed by principal (189:6). Continues drawing strips with Charles, especially in new series, "Arcade" (see 303). Contributes to fanzines *EChhhh* & *Gamut* (304c).

General feelings about high school days: "Well, I was a wimp. I didn't make it. I was like rejected by my peer group, ya know? It was like that whole social trauma, you know, like constantly in fear of not fitting in and stuff. Being outside and not belonging. I was one of those social rejects, but then, you know, a lot of people were—nothing unusual about being an outcast in high school." (449:57)

1961 June 28. Draws picture of family cat Fred (see 265:5).

After graduation from high school, RC spends a "depressing" year at home—but he draws constantly. He occasionally gets into arguments with his father. Later recollections of his father (in 1974) may be quoted here: "My father was brought up on a Minnesota farm and gave up his life to the system completely. It was pitiful. He's now living in the suburbs of Philadelphia. I haven't seen him for years and years. I think he voted for George Wallace . . . . I used to always get into

arguments with him about communism—he spent twenty years in the Marines. My mother made him get out, although he didn't want to. We were moving around every couple of years, until he got out." (496:9)

1962 Summer. Family, including RC, moves to Philadelphia.

October. RC moves to Cleveland, stays with friend Marty Pahls, who has also moved here (449:55). Gets job doing color separations and intricate detail work (flowers & scrolls), at $60.00 per week, for Amer. Greetings Corp. Continues doing homemade comics. RC: "I drew comics for the same reason I always had: to avoid having to deal with other people." (265:IV)

Through his record collecting, esp. jazz 78's, meets Harvey Pekar (6:3–9). (Introduced by Dave "Ski" Sroczynski, as Pahls recalls.) Pekar notes at 478:680 that already this year RC was working on *Yum Yum Book*.

1963 Feb. Letter to Kurtzman pub. in *Help!* (Sent from Dover, Del. some time earlier; see full text in this Checklist at 133:2.) Within six months completes *Yum Yum Book* (see 266)—at which time he is still a virgin (266:2).

Fall. RC is promoted to the Hi-Brow Department at Amer. Greetings Corp., will do several hundred cards over next 4 years. RC remarks: "The boss kept telling me my drawing was too grotesque. He got me to draw this cute stuff, which influenced my technique, and even now [1972] my work has this cuteness about it." (476:72)

Moves into larger apartment with several people, including Buzzy Linhardt, future rock musician (6:3–9). One of his friends is Gary Griffith, future editor of *Cleveland Magazine*.

Oct. Begins drawing strip, "Roberta Smith, Office Girl," for employees' newsletter at Amer. Greetings (see 307); it will continue through April, 1964.

1964 March. Meets Dana Morgan from Cleveland Heights—first woman he makes it with. He gives her as a present his Prismacolored ms. of *The Yum Yum Book* (see 266). Dana is a Unitarian of Jewish background; her grandfather's name was Sladovski [or Sladowski], which was changed to Meyers [sp.?], and this was later changed to Morgan.

April. Draws early Fritz strip with incest theme, *R. Crumb's Comics and Stories*, not to be pub. until 1969.

June. Takes off for Atlantic City, partly to think about whether he wants to marry Dana or not [RC, 9/3/80], earns money by drawing portraits on boardwalk (476:72).

Summer. Spends a month or so in NYC working for Kurtzman's *Help!*, becomes friendly with staff member Terry Gilliam. Does Harlem sketches, to be pub. in *Help!* in Jan. Returns to Atlantic City, where "suddenly one day [Dana] shows up on the boardwalk . . . A couple of weeks later we were married in her Unitarian Church." [RC, 9/3/80] (A wedding picture of RC with Dana cropped out appears in 171.)

October. Early in month leaves with Dana for a six-month honeymoon trip through Europe; they live mostly in Copenhagen and Switzerland, while traveling in England, Yugoslavia, Bulgaria, Belgium, and Germany; they return via Iceland (414:48). Throughout the trip RC draws constantly in a large sketchbook given him by colleagues at Amer. Greetings (417:17)—creating the first long Fritz strips, "The Silly Pidgeons" (see 187) and sketches of Bulgaria, later pub. in *Help!* He also does card designs for Amer. Greetings, mailing them back.

1965 Jan. First publication: short strip & Harlem sketches in *Help!* (134) (Kurtzman's letter of acceptance of the strip, mailed in spring to Cleveland, is reprinted at 265:IV.) He appears in other issues of *Help!* throughout the year.

Feb. 13. Photo of RC at desk at American Greetings Corp. is published in *Business Week* (see 398a). Photo evidently taken some months earlier.

April. Returns from Europe; works for several months at American Greetings (449:55). Of his trip, RC recalls: "I was planning on possibly staying over there, maybe permanently . . . I was disgusted with life in the U.S. and wanted to find out if it was any better in other countries . . . I liked the life over there but missed the insanity of America." [RC, 10/13/80] According to a note in

the *Sketchbook* (268:220), attends peace march in Washington, D.C., this same month.

June. "I started taking acid in Cleveland in June of '65. That changed my head around. It made me stop taking cartooning so seriously and showed me a whole other side of myself. I was married, working in this dreary job and getting drunk every night. I'd take acid on weekends and go back to work on Monday and they'd say, 'What's wrong with you?' . . . The difference between the early 'Fritz the Cat' stuff and what I did in '67 was because of acid." (476:72) (See strip on first trip at 103, other comments at 189:7.)

Aug. Moves to NYC, where he and Dana will stay for several months. One of his addresses may be 334 E. 8th St. (see 177:17). Hopes to work for Kurtzman at *Help!*, but the magazine folds the day he arrives in N. Y.; he tries to learn rendering so he can do "Anny Fanny" strips for Kurtzman, but this does not work out. Kurtzman introduces him to Woody Gelman, for whom he works at Topps Chewing Gum Co. in Brooklyn, drawing bubblegum cards (189:7; 484:30–31; see 312). Also does illustrations for Gelman's Nostalgia project—brochures, mailing labels, etc. (313)—but projected magazine does not appear.

Fall. Contributes drawing to *Gooseberry*, poetry magazine pub. in Cleveland.

Oct. or Nov. "Dana and I had our first break-up in late '65. She left N.Y., went back to Cleveland. I stayed another month and then gave up on N.Y. . . . I went to Chicago and stayed with Marty Pahls for a couple of months. That's when I was in that fuzzy period, that strange interlude when my brain got shifted so radically . . . I had taken a weird drug in New York, with Dana, right before we broke up. Buzzy Linhardt had given me the drug, but then he called me later and warned me not to take it . . . said there was something wrong with it . . . Like the fool that I was, I took it anyway . . . It started out like any other LSD 'trip,' but then, somewhere in the middle of it, everything went fuzzy . . . It was in this state that I broke up with Dana, and I remained in this weird electric fog for several months . . ." [RC, 9/3/80]

Nov. or Dec. Pahls recalls much later (see 417:17) that it was in the fall of 1965 in Chicago that RC really flipped out over some comic books from the 1940's and started drawing in a new way. RC later recalls for an interviewer that during his long fuzzy period "all this crazy stuff came out of my brain. That's how I invented all these characters—Mr. Natural, Angelfood McSpade, Mr. Snoid. One time a song came on the radio—some Motown group—and afterwards the announcer said, 'That was Mr. Natural.' So I started drawing comic books with this guy named Mr. Natural." (476:72)

1966 Jan. or Feb. While still in Chicago, tries to sell material from sketchbook, including "Fritz," to *Playboy*, is rejected by cartoon editor, Michele Altman (189:61, & 484:45).

Feb. or March. Leaves Chicago and goes to Detroit where stays with friends Bob and Maggie Rhodes. Returns to Cleveland in April, reconciles with Dana, takes up old job at American Greetings.

April. Takes powerful acid trip with Dana—which somehow clears his head and ends the "fuzzy period." [RC, 9/3/80]

In Cleveland does illos for *Sad Book* by John Gibbons (see 285), a colleague at Amer. Greetings whom RC in 1972 calls "Cleveland's funniest person." (449:57). Does covers for *Deliveries* (see 284a), book of poems by his friend Joel Deutsch.

Sept. *Yell* No. 3 is published in NY with his contribution.

1967 Jan. "I escaped to San Francisco when I met two guys in a bar who said they were driving west." (409:25) (See also 445:11 & 420:332) Dana followed later, driving their car out—a blue, Silver Streak 1947 Pontiac. RC, incidentally, does not drive (has never learned to drive). In SF he and Dana live first on Oak St., where friends from Cleveland, Joel Deutsch and wife Jane, move in with them for two months. They eventually move to 705 Clayton St. in Haight-Ashbury.

Early attempts to draw dance posters are rejected (with one or two exceptions).

May 5. First appearance of Mr. Natural in print—in *Yarrowstalks* No. 1. RC contributes later in the year to *Yarrowstalks* 2 & 3, *Underground Review* & *Cavalier*. Continues doing designs for

Amer. Greetings (through fall) by mail. When *Yarrowstalks* 3 is published, peddles it door to door (189:9).

May 17–June 25. One-man show of drawings at Lakeview Center for the Arts and Sciences, Cleveland (see 345a).

Sept. Draws 6 pp. of strips and a color cover called "Av 'n' Gar" for Ralph Ginzburg's *Avant Garde* magazine at invitation of Ginzburg, but the latter rejects everything. RC later recalls: "I was in New York at the time, staying at the apartment-loft of the cartoon editor of Cavalier, Mike Thaler. Ginzburg had given me back the 'Av 'n' Gar' comics stuff, told me to try again. Th' hell with him, I decided . . . I took the work to the EVO office down on 2nd Ave. and left it there. I remember the offices were above the old 2nd Ave. theatre, which later became the 'Fillmore East.' I was depressed. That night, alone in Thaler's loft, I took LSD. I started having a horrible trip. The phone rang. It was Walter Bowart, calling to tell me he loved the work I'd left at the [EVO] office, said of course they'd print it . . . No pay, of course, but who cared in those days? He spent the next two hours talking me out of my bad LSD trip . . . By the time he hung up, I was feeling a lot better about myself as well as my work. Bowart turned out to be a schmuck in certain ways, but I'm indebted to him for rescuing my psyche on that occasion. That was around September '67. I immediately went home to San Francisco and started working on *Zap* #0." [RC, 9/3/80]

Oct. Draws comic book later to be *Zap* 0, sends the art to Brian Zahn, ed. of *Yarrowstalks* in Philadelphia, who later disappears with it (but a xerox copy is retained by RC) (198:8; 484:32). On Oct. 1 RC first appears in *East Village Other*; will contribute to 5 other *EVO*'s this year.

Sends xeroxes of *Zap* 0 to William Cole in NYC, who keeps them for several months. Meets Don Donahue through Dana's good friend Marilyn Jones and, through him, Charles Plymell; contributes to the latter's *Last Times*.

Nov. Completes drawings for *Zap* 1; Donahue finances the printing of it (thus launching Apex) by giving Plymell a tape recorder as payment to run off 5000 copies on his printing press (434:7; 189:8). Through Plymell RC meets S. Clay Wilson; he has already met Griffin & Moscoso. Continues to draw in sketchbook—by now an established life habit.

1968 Early in year writes to editor of *Cavalier*—autobiographical comments, of which following is typical: "My young years were fraught with torment, resulting from a generally sensitive temperament, an early brainwashing by the Church of Rome, and a neurotic home environment. I found escape in the magic world of comic books, incredible fantasy world of my own invention." (406:42)

Apex formally established by Donahue.

Feb. "Adventures of Fritz the Cat" begins in *Cavalier*—to run through Oct.

Late Feb. or early Mar. *Zap* 1 is printed and sold on the streets of Haight-Ashbury—at one point out of a baby carriage, with Dana, very pregnant, helping out.

Spring. Some of the first *Zap*s are burned in a fire in offices & shop of Apex & Rip Off. Donahue buys Plymell's press (484:32).

May. Contributes to first issue of *Yellow Dog* and all subsequent issues through July 1969. About this time son Jesse is born.

June. *Zap* 2 printed by Apex—but poorly; Moe Moscowitz of Moe's Books, Berkeley, puts up money for Print Mint to do later runs of *Zap* 2 (and all othger *Zap*s). (484:34) **Note:** The "Mr. Natural" strip in *Zap* 2 is something of a parody on Master Subramuniya of the "Himalayan Academy," while Holy Ned reflects a West Coast Scientologist (acc. to Jay Kinney at 415:8; see also RC at 445:15).

Summer. Works on *Bijou* 1 with Lynch, Kinney & Williamson in Chicago; photos of the 4 at work appear later in *Best of Bijou* (277), pp. 6–7. While in Chicago contributes to *Chicago Seed* & takes part in protest demonstrations during Dem. Nat. Convention.

Aug. *Zap* art show in S.F. (see 320a).

Designs record cover for Joplin's "Cheap Thrills" (see 354). Does cover for *Stoned Picture Parade*. Viking publishes *Head Comix* (260), somewhat censored, gives RC $2500 advance for *Fritz the Cat*, but later backs out. RC creates a third story for the book, "Fritz Bugs Out." Does covers for *Nope* No. 6 and No. 7.

Oct. *Snatch* 1 published; 800 copies printed and sold through a book store on Telegraph Ave. in

Berkeley. It contains famous drawing of Honeybunch Kaminsky; RC, however, has not yet met Aline Kominsky—this is merely a coincidence; she herself, meanwhile, picks up the nickname Honeybunch—or Bunch—from this drawing. [RC, 9/3/80]

Fall. Visits NYC. Meets for first time Spain, Kim Deitch, Ken Weaver (member of Fugs) and Weaver's "old lady" Betsy Klein. (Betsy and Aline later become roommates in SF.) [RC, 9/3/80] While in N.Y. is interviewed by photographer who takes many crazy pictures of him intended for pub. in *Life*; story never appears (189:15).

Moscoso and John Milligan make movie of *Zap* artists producing Science Fiction Comics poster (see 337). Movie shown at S.F. Art Institute, where Moscoso is teaching (484:34–35). RC and Wilson give lecture at the Institute and show pictures from *Snatch* with projector (425:13).

Interviewed by Marty Pahls about this time: "We all—everybody—[have] this weird shit going on in our heads. I used to censor myself when I drew cartoons. I just stopped censoring, that's all. Steve Wilson really freaked me out. Looking at [his stuff] showed me that anything is okay . . ." (425:13—pub. in *National Insider* in Jan.) Does two *EVO* covers in Oct. & Nov.

Nov. Important article on RC by Mike Barrier in *Funnyworld* 10: "Crumb-bum."

Nov. 7. Exhibit of 50 pp. from sketchbook at Ed Saunder's Peace Eye in NYC (see 347).

Dec. *Zap* 3 & *Zap* 0 come out at same time. (For a discussion of the inner politics of *Zap* contributors & a history of the production of *Zaps*, see K. Green's interview with RC, 448.)

1969 Jan. *Snatch* 2 comes out. Contributes to 30 or 40 other comix & periodicals during the year; see list of these at end of entry.

Feb. Moves from Clayton St., where he has had a back-room studio in a second-floor "Victorian" apartment (409:24), to Diamond St., some distance from Haight-Ashbury. (Says he is sick of murders, speed freaks & occult weirdos.)

Mar. The Ballantine edition of *Head Comix* appears. Viking, meanwhile, has rejected "Fritz Bugs Out" (too dirty)—so, despite the $2500 advance, withdraws, and Ballantine contracts to publish *Fritz the Cat*, which appears in October.

Spends time in Detroit where draws some of the material for *Motor City* 1 & *Ozone*.

Remarks to Thomas Albright in an interview published Mar. 1 in *Rolling Stone* that he is trying to reproduce in his strips the things that turned him on as a kid: "I grew up reading comic books and watching television. It's all I know . . . . Part of the kick is putting in all kinds of little eyeball kicks. I cram in as much as I can to look at . . . ." (409:24–25) As for *Snatch*: 'A lot of chicks are offended [by it]. When I show it to them, they hand it back to me like it's a big turd . . . . I still have doubts sometimes while I'm [working]. It's my linear mind telling me that. There's always a battle with it; you might call it the ego. That civilized part of you that always wants to be rational and logical. And the real self that wants to be magical." (409:25)

Bob Abel quotes RC in April *Cavalier*: "If taboos were broken by *Snatch Comics*—groovy! Then we can move on to something else. There are millions of other ideas—I've got so many ideas for comix I wish I had more time to draw!" (405:88)

July. Is in NYC to attend Comic Art Convention (July 4, 5, 6 at Statler Hilton); displays some of his original art at Kim Deitch's storefront "museum" (see 350).

About this time does second record cover for Janis Joplin (see 355), but turns down chance to do a cover for Rolling Stone: "The only thing I could think of better than agreeing to draw their cover was turning them down, so that's what I did." (481:12)

July. Of his life this year, RC later writes: "I was all over the map in '69. I didn't spend much time at the Diamond Street place . . . . I was chasing women all over the place . . . I lived for awhile in a hotel on Mission St. . . . That's where Big Ass 1 and Snatch 3 were done . . . I was so mixed up . . . I stayed for a couple of months with Gilbert Shelton and a gang of Texans in Venice, California . . . They had a complex of seedy apartments on one of the canals called 'The Cooth Club' . . . There was a lot of beer drinking . . . . I was in Detroit, Chicago, New York . . . It's amazing I managed to turn out so much work in that chaotic time . . . ." [RC, 9/3/80]

Aug. *Zap* 4, containing "Joe Blow," hits the stands. Various stores get busted on both coasts over next several months. RC comments in an interview 3 yrs. later: "That strip was like the most heavily busted thing I ever did, 'cause of the incest taboo. And it's a taboo I go along with. I don't

think incest should be encouraged. Judges and people like that thought it was some kind of communist plot to break down the genetic pool in America by encouraging incest. They were real paranoid." [To RC: "What was your intention?"] "I don't know. I think I was just being a punk." (476:70)

Sep.–Oct. In NYC for two or three weeks; way is paid by Bantam Books (which pub. *US* 1 in June) for meeting set up by Jerry Feinholtz to sign contract for story in new slick "underground" magazine and to do promotional "multi-media art." RC declines, but is glad for the free trip (468:19 & 484:22). While in NY does jam sessions for *EVO* with other artists in town (see 90:5 & 91:12–13) and is also interviewed with some of them by Dean Latimer; the taping is poorly done, but one portion, as transcribed in *EVO* on Oct. 28, might be quoted: On *Big Ass* 1: RC: Trina said it was very hostile toward women . . . DL: Yeah? . . . I mean what seven-year-old boy isn't hostile toward women? RC: Yeah, but when you're twenty-five you should know better. DL: Yeah, but when you're twenty-five and you can recreate the sensibilities of a seven-year-old, that's really something . . . RC: Who's recreating? DL: You mean that's the way you feel toward women? RC: Well, sometimes. (468:20)

Oct. Ballantine ed'n. of *Fritz* appears & is reprinted in November.

While still in NY RC is interviewed on subject of fashions and style by, and even does several drawings for, Blair Sobol of the *Village Voice* (see 222). He is quoted as saying: "I'm all for women's liberation man. I like a girl who has a mind of her own yet still has sexiness. It must be hard for chicks to do that, though. But if most of them got into it, they'd be a lot better off. I can't stand the traditional role of female passivity . . . that's a drag. There's no threat in a chick being strong . . . . Girls on the street are better looking to me than any famous movie star produced by mass media. For me a chubby teenage chick in short shorts from Sioux City freaks me out more than anything . . . or maybe a dream of mine is a 7-foot tall black Amazon chick . . . but that's a private fantasy number of mine and I've yet to find her." (487:20)

Oct.–Nov. Work displayed at "New Comix" show, Berkeley (see 349); organizer of show busted in Nov. for selling copies of *Snatch* (484:36).

Nov.–Dec. Work displayed at special exhibit, Whitney Museum, NYC (see 351).

Uses $5000 advance from Ballantine for their ed'n. of *Head Comix* (1970) to buy the property of a former commune ("3 shacks on 3 acres") north of SF, moves there with Dana & Jesse; it is in Potter Valley along the Eel River. He has dogs named Gunga Din & Marcuse and a horse named Charley; soon will have a goat & chickens. Dana still drives the blue, Silver Streak, Strait 8 1947 Pontiac (453:40). A friend moves into the old apartment on Diamond St., so they stay there when they go into town. RC recalls: "At that time I still wasn't making much money, and Dana was still getting welfare checks." [RC, 9/3/80]

Publications in Periodicals in 1969 (Approximate Chronological Order)

Snatch 2; *Yellow Dog* 8–13; *Evergreen Review*; *EVO* (Mar.–Oct.); *Gothic Blimp Works* (about Mar.–Oct.); *Creem* (Apr., cover); *Motor City* 1; *Ozone* 1; *Helicon*; *Bijou* 2; *Bogeyman* 2; *Big Ass* 1; *King Bee*; *US* 1; *Rat*; *R. Crumb's Comics and Stories*; *Changes* 3; *Zap* 4; *Meatball* 1; *Snatch* 3; *Mindfucke* 5; *Jiz*; *Promethean* 1; *Bijou* 3; *Meatball* 2; *Nope* 9; *Art and Artists*. Also appears in the following in 1969, but probably only reprints: *Ant Farm Time Slice Press*; *Berkeley Barb*; *Berkeley Tribe*; *Kiss*; *Los Angeles Free Press*; *New York Review of Sex and Politics*; *Pleasure*; *Screw*.

1970 Jan. Meets Kathy Goodell (see portrait of her in 188:38–39); she will later work with Terry Zwigoff at Golden Gate Press, which will publish *People's, Artistic* and *Turned On Cuties*. RC later says of Kathy: "Had a five-year stormy relationship with her . . . I would stay with her in the city for weeks at a time and then escape to Potter Valley, after being driven crazy by her, and her by me. Then after being driven crazy by Dana and the chaos in Potter Valley for a few weeks, I would escape back to the waiting arms of the fat-bottomed Goodell. This state of affairs went on for years, with the inclusion in late '71 of Aline." [RC, 9/3/80]

Feb. Bakshi & Krantz telephone RC, arrange to pay his way to NYC for conference on permission to make "Fritz" film; says "no" for several months, finally signs agreement, but says he personally will have nothing to do with film (411:51; 417:17–18). Attends comic book convention

while in NY, but leaves abruptly when mobbed by fans.

While still in NY, attends *EVO* staff meeting, throws a pie pan full of whipped cream in Joel Fabrikant's face. Photo of event appears on cover of March 3 *EVO*. Soon Fabrikant leaves *EVO* staff (484:29; 445:11).

Visits Chicago on return from New York, stays with Jay & Jane Lynch for a week. Jane interviews RC for the March issue of her newsletter. In the introd. to her interview, Jane observes: "Dana's husband was in town and stayed with us for awhile. It was a lesson in classic male chauvinism. Oh, Robert praised women's liberation because, in his own words, 'It makes girls less uptight about fucking,' but when it came to fixing his own meals, he was All Man . . . . Robert asked whether I was planning to fix dinner one night. 'No, I don't cook,' I replied. 'Well, I just wanted to be sure,' he explained. 'Sometimes I'll fix myself something, and then the wife where I'm staying will fix a big dinner right after I've eaten.' 'Well,' I said, 'you can rest assured that I won't be fixing any big meals. Help yourself to any food we have around, though.' . . . The funny thing is, I *like* Robert, except in day-to-day situations." (474:9) Later in the interview, RC remarks on the subject of fantasies: "For awhile, I had Dana walk around wearing saddle shoes and bobby sox. After a month the fantasy was fulfilled and it sort of dissolved or something. This fetish about making it with spade chicks was a fantasy, and I got to know a spade chick and made it with her and got fulfilled. I wonder if you ever run out of fantasies. I guess there's always another one around the bend." (474:12)

Mar. Trial of Si Lowinsky in Berkeley for selling *Snatch*; defense calls in Peter Selz, curator of art museum at U.C., Berkeley, to defend magazine. Jury votes for acquittal; *Snatch* henceforth legal in Berkeley (484:36).

Ballantine ed'n. of *Head Comix* published.

June. Interview by Vivki Hodgetts appears in *New York* magazine; she quotes RC on his family: "My mom has been watching television non-stop for four years. She sleeps on the sofa in front of the set and she never turns it off. One night I tried to switch it off but she woke up instantly shouting, 'Whud-dya do? Whud-dya do? Turn that television back on for chrissakes!' So I turned it on and she went right back to sleep. My father usta be a Marine, but all his kids were sissies. He sleeps in a bed upstairs. He won't even look at my comics. My sister's not allowed to read them either. My little brother is an auto mechanic and Chuck sells the newspapers." (453:42) (This quote seems slightly garbled, but is nevertheless interesting.) Older brother is selling subscriptions to *Philadelphia Inquirer* over telephone at this time, lives at home.

July. About this time has way paid to NYC by *Esquire* to do feature for them (pub. in December). See 189:65.

Aug. About this time reluctantly signs contract with Krantz and Bakshi re "Fritz." (Though in fact it is Dana who signs, using his power of attorney [418:37]; shortly afterward receives $7000, and several years later $2500 more, perhaps $3000 [see 448:25].)

Sep. Travels around country seeing friends, looking for old 78 records, etc. Stops in Milwaukee & Sheboygan (see cover of *Home Grown* for "The Snoid from Sheboygan"). Friend Dave Schreiner notes in an article (pub. Sep. 25) that RC carries a composition book with him for sketching that has "Bobby Crumb" written on cover (492:5). It is probably on this same trip that RC visits Cleveland, sees Harvey Pekar & his wife & other friends (see brief mention at 6:7).

Does cover for *Zany Typhoons*, book of poetry by Douglas Blazek.

Nov. End of month Bakshi & Krantz fly to SF to try to placate RC, who is still very reluctant about "Fritz" film; he sees early footage, not too impressed (see discussion at 417:18, corrected by RC in letter at 418:37).

Publications in Periodicals in 1970 (Approximate Chronological Order)

EVO (Jan.–Dec.); *San Francisco Comic Book* 1; *Despair*; *Motor City* 2; *San Francisco Comic Book* 2; *Zap* 5; *Bijou* 4; *Promethean* 2; *FMZ* 1; *Hydrogen Bomb*; *Insect Fear* 1; *Slow Death* 1; *San Francisco Comic Book* 3; *Playboy*; *Uneeda*; *Mr. Natural* 1; *Scanlan's*; *Bijou* 5; *Organ*; *Print Project Amerika*; *Esquire*.

1971 Jan. 3. Interview by Vicki Hodgetts repr. in *Philadelphia Inquirer Magazine* with picture & note on RC's parents (see 453).

Feb. 2–27. All-Crumb show at Berkeley Gallery, SF (see 352).

March and April. Visits Cleveland, stays with Harvey Pekar & his wife (6:7). While here designs a dozen cards for Amer. Greetings Corp. "for old times' sake" (see 309; comments at 189:8).

After RC leaves Cleveland, a young 13-yr.-old comix fan there named Peter Kuper, a friend of Pekar, discovers some 78 records in his cellar & begins negotiating with RC by mail to trade these for original art. He also poses several interview questions for RC, to which the latter replies in writing; the interview is pub. in *G.A.S.Lite* 8, a fanzine edited by young Kuper, before end of year. Some sample exchanges from this interview: Kuper: Of all the characters you have invented, who is your favorite? RC: I guess my favorite is "Yetti, the Abominable Snow Girl" . . . she's my dream girl. Kuper: Some people would say that underground comics contain too much sex and violence. What is your response to this? RC: These people are correct. Kuper: What were and are your goals in life? RC: To draw as many comics as I can without getting in a rut, and to fuck a lot of women and girls, and to listen to a lot of good music, and take a lot of drugs and eat a lot . . . eventually I hope to die . . . but not right away." (123)

April. Interview of Bakshi & Krantz by Demoretcky (431), who concludes they are serious about their work. RC's lawyer at this time (at least since end of 1970), is Michael Stepanian—soon to be assisted, in the area of copyright, by Albert Morse, who has just moved to SF (494:15).

RC instrumental in promoting and establishing United Cartoon Workers of America; uses logo of group on cover of *Home Grown*.

Summer. Spends more & more time with Kathy Goodell (see photo of her with RC at 189:5); takes a long trip around the country with her. (Jay Lynch is quoted by Estren, p. 130, as saying that "Crumb makes it a practice to run away from his wife once a year.") Spends time in Chicago, sees Lynch, Williamson, Kurtzman, etc. Has interview with Hefner, arranged by Kurtzman; they all go to the mansion; later *Playboy* cartoon editor Michele Urry (formerly Altman) offers RC $500 per page to do a regular cartoon strip—but with certain restrictions; he refuses the offer (417:19; 189:61,63). Later he turns down a similar offer from *Oui* (448:22). While still in Chicago does a satirical jam on "Hef's Pad" with Lynch & Williamson, which appears in *Bijou* 6 within a few months.

Before leaving the city, RC & Kurtzman lecture at Jay Lynch's class on the history of comics at the Chicago Art Institute. RC also interviewed by Chuck Collins on "Underground News Show," WSNS-TV, Chicago (484:45,48).

July 21. Lectures at Denis Kitchen's Comics Appreciation class at U. of Wisconsin in Milwaukee. Speaks at length of his early cartooning years. Notes on his talk are published in student paper by Joann Kubo; she quotes him as saying about his brother Charles: "I was trying to compete with him. He made me feel like shit if I couldn't draw as good as he. He'd criticize my cartoons, tell me how to draw better. I was always trying so hard to please him that finally I got so good, he gave it up." (459:6)

Upon return to Potter Valley, RC goes through a prolonged creative slump, does little work, experiences "this like nervous breakdown and stuff," as he tells one interviewer (189:71). He is still with Kathy. Meanwhile, Dana gives birth to a second child, Adam—the "Little Adam" depicted in *Dirty Laundry* 1, pp. 7–8; possibly shown also on title p. of *Eat It*. On this RC later comments: "Sometime in 1970 Dana got involved with a guy named Paul Seidman, and Adam was the result of that relationship. She gave [Seidman] the boot when Weaver came along [in 1973]." [RC, 9/3/80]

Oct. Meets Aline Kominsky, who "filches Crumb away from wife and girlfriend," as Clark Peterson puts it in an article in 1977 (see 480c:24). While RC begins to live with Aline and is essentially separated from his wife, he still continues to see the latter & Kathy as well, and he keeps his studio in Potter Valley; but he spends much time in the city, often at a house "almost as deep in the Mission as one can go without entering Daly City." (497:27)

Nov. Paints mural free of charge for Mission Rebels in SF (see 327).

Tells an interviewer early in 1972 of a long conversation he has recently had with "this girl I used to know, who was like the best girl cartoonist that I've ever known in my life . . . she was eight months pregnant . . ." (497:30) Here he is referring not to Aline but to Kay Rudin, a girl he had worked with at Amer. Greetings. [RC, 9/3/80] Later, Kominsky will replace Rudin in the top cartoonist spot.

Publications in Periodicals in 1971 (Approximate Chronological Order)

Promethean 3; *Home Grown*; *Hytone*; *Hungry Chuck*; *Mom's Homemade* 3; *Pro Junior*; *Thrilling Murder*; *Big Ass* 2; *Candid Press*; *December*; *Mr. Natural* 2; *G.A.S.Lite* 8; *Bijou* 6; *Promethean* 4; *2 Bit Comics*; *Nope* 11.

1972 Does illustrations for Dana's cook book *Eat It* (written with Sherry Cohen) and for lawyer Stepanian's book *Pot Shots*, both pub. toward end of year (see 284, 289).

Organizes Keep on Truckin' Orchestra with Robert Armstrong & Alan Dodge, makes 78 record "River Blues" (see 357). Later plays banjo with Good Tone Banjo Boys and Armstrong's Pasadenians, makes 78 record "Ducks Yas Yas" (see 356) [released 1973].

Back in Philadelphia, brother Charles suffers from emotional problems, spends time in mental hospital. RC draws strip with Charles on this theme for *XYZ Comics*, which comes out in June.

Feb. Sees "Fritz" for first time, with Bakshi present; does not like it; through lawyer Albert Morse, arranges to have name removed from credits. RC later tells Barrier: ". . . I told [Bakshi] I didn't like what he did with that revolutionary scene at all, that really pissed me off, how he changed that around and twisted it, into something I didn't intend it to be at all . . . . [the film is] weird; it's really a reflection of Ralph Bakshi's confusion, you know. There's something real repressed about it. In a way, it's more twisted than my stuff. It's really twisted in some kind of weird, unfunny way . . . . It's compulsive or something." (418:36,47) He tells Tom Albright in a telephone interview: "It was embarrassing, like an adolescent on his first date. The sex in it was sweaty and teenage. They put words in Fritz's mouth that I never would have him say." (411:51.) Makes up his mind to kill Fritz off, does so in a strip pub. in *People's* in fall.

Still in February, RC is interviewed by Jerome Tarshis, allows several photos to be taken; Tarshis skillfully elicits a number of revealing remarks by his subject: "I never did become a hippie even when I came out here. I used to live in the Haight-Ashbury and go to the love-ins and all, but I never could get into the spirit of it somehow. I used to think I was too uptight, that I couldn't prance around in the park and be happy and blissful and in a constant state of ecstasy. Too weird. Too many bad vibes and hostile feelings." (497:27) On drawing cartoons: "You have to know that you're trying to serve some function in the world. Maybe your function is to open up the collective unconscious somehow. You also have to be conscious of reaching those people somehow, of communicating with them. Sometimes you can be so personal it's like abstract art or bepop jazz; it becomes too esoteric . . . . Even if it only entertains a select few, I guess that's okay. We don't have to be mass media." (497:29) On question of giving up cartooning: "Basically, I'm a very spiritual person. I'm very tempted to renounce almost everything. Perhaps it's because of my Catholic upbringing. I have this tendency to want to renounce things that have any bad effects at all, because their good effects are always offset by their bad effects." (497:30)

Stays with Jay Lynch in Chicago and goes with him to visit Chester Gould, of whom he later tells an interviewer: "He works in the old Chicago Tribune building all the way at the top in the tower. He's like in his 70's and hard of hearing. He looks like an old bartender, this real grizzled character. He's the only guy left of the old school who really works at it. He's amazing." (476:72; & 339a:4) Also while in Chicago, does jam with Lynch for *Funny Animals*.

Spr. Letter written to Mike Barrier is pub.; an excerpt: "*Funnyworld* is such a serious journal . . . it should be called 'Serious World' . . . all those serious analytical letters and articles about *cartoons*, yet!! It really kills me! You guys . . . I dunno . . ." (417:44; pub. Spring 1972).

April 12. Official opening of film "Fritz the Cat" in Hollywood & Washington.

April–June. Annual trip this year takes him to Aspen, Chicago, Milwaukee, Cleveland, New York, Philadelphia. Travels with Alan Dodge and Robert Armstrong in gold 1956 Cadillac. (449:57). He draws most of *XYZ Comics* while on the road in just a few weeks (476:73); it is published in June.

While in Cleveland, the Keep on Truckin' Orchestra shows off for friends, as later noted by Harvey Pekar in *American Splendor* (see 4:46). RC gives Peter Kuper a drawing and his 1971 sketchbook to xerox in return for a boxful of old 78 records (to add to the 900 already in his collection); the drawing and many of the sketches are pub. in *Melotoons* 1 before the end of the year

(see discussion at 160). Also while in Cleveland, RC is interviewed by his friend Gary Griffith, editor of *Cleveland Magazine*, where the interview appears in July. Griffith describes RC: "6'1" and 128 pounds [and] bear[ing] an uncanny resemblance to a kiwi . . . ." (449:55) At one point RC recalls how lonely he was in Cleveland as a youth, then gives his general impressions of the city now: "Of all the big cities I've been in, Cleveland's about the deadest or something. But that's only in certain ways. In other ways I really like Cleveland, ya know? It's like the lowest common denominator or something. Like you can get right down to basics here or something. Like in Chicago, Milwaukee, or Detroit or Denver or a lot of other towns, I can get a lot of attention from people who appreciate artists. Like I get a lot of ego build-up that way, but Cleveland's a big dumb town." (449:55)

Aug. 6. Interviewed by Al Davoren, who uses tape recorder; transcript not published until about two years later, in *Promethean* 5. Kathy Goodell is present during taping; perhaps interview conducted at her place in SF, where RC usually stays when he comes into the city (189:20). Following are some excerpts from this very long interview: "When I think of all the foolish nonsense I've been involved in: it's really been coming down thick in the last few years. Weird." (189:63) "Do comics. That's all I want to do . . . just do comics . . . I don't want to be a propagandist. I can't. The thing I'm best at is just expressing my own personal absurdity, or something. That's all I'm really comfortable doing." (189:65) "Music's really important: one of the most important things there is in a man's life . . . I get more out of music than I do out of art, or out of cartoons, or anything." (189:70) "Comics will eventually take over the world, I'm convinced, with me as supreme emperor and ruler over all, HA HA!! [maniacal laughter]." (189:71) On proliferation of titles in u-g. comix: "That's the same sort of thing that happened to the record business in the early '30's. They were putting out all these records by obscure, local singers and bands that most people wouldn't be interested in. There was [only] a small market for them, so they just went out of business. But that was the richest period of recorded music, I think. The same thing with underground comix. The small publishers are putting out all this obscure work by unknown people. Someday it will probably be studied as an interesting sociological phenomenon." (189:74)

About this same time is interviewed by Thomas Maremaa for *New York Times Magazine*; though he deprecates Maremaa (see 189:20), the interview, pub. in Oct., turns out well. Maremaa notes that by refusing offers of the big-time publishers, RC is actually supporting several small outfits such as Apex and Print Mint. His comics sell at a rate of 10,000 per month, with royalties running to about $1500 per month. Maremaa describes the small shed where RC works next to his farm home in Potter Valley, and the habits of its owner: "The place is crammed, floor to ceiling, with old records, magazines, cars, toy robots, model airplanes and assorted junk that he's acquired from his frequent jaunts to flea markets. He works more or less when he feels like it—often at night—drawing new strips spontaneously in either pencil or ink. His habits are almost spartan—he neither smokes nor drinks—and he abhors television, calling it an 'energy rip-off' and 'bad medicine'." (476:73) Maremaa's quotations from RC are so apt, that I have used them throughout this Chronology. However, one more might be used here, expressing RC's attitude toward the counter culture (differing somewhat from quotation by Tarshis above at Feb. 1971 on this theme): "There was always like this encounter-group feeling about the whole thing that made me nervous. People would say, 'How come you're so uptight? Loosen up!' I'd go to these love-ins and stand there and watch all this s[hit] go on; I never really felt like I was part of it. It was like I was a reporter from another planet." (476:68)

Fall. *People's Comics* pub. by Terry Zwigoff and Kathy Goodell (Golden Gate Press).

Dec. 31. New Year's Eve: first live performance of Keep on Truckin' Orchestra at Magic Cellar Saloon, SF (acc. to 402:16—but they had also played in Aspen in Apr.).

Publications in Periodicals in 1972 (Approximate Chronological Order)

Candid Press; *December*; *Surfer* (with *Tales from the Tube*), *Funny Aminals* 1; *Facts o' Life*; *Zap* 7 (off-the-cuff); *Tuff Shit Comics*; *Young Lust* 3, *XYZ Comics*; *People's Comics*; *Turned On Cuties*; *Melotoons* 1.

1973 Early this year both Aline Kominsky and Ken Weaver move to Potter Valley. Weaver soon takes up with Dana and Paul Seidman leaves. [RC, 9/3/80] RC and Aline live together in trailer (see 62:3–35). Paul & Sherry Cohen still live in commune.

The Keep on Truckin' Orchestra occasionally plays on the streets for money; early this year they play on Fisherman's Wharf in SF—"but," says RC, "a guy down the block with a big drum set-up got most of the tourists' coins." (493c)

March. Trial of *Zap* 4 in NYC; found obscene by Judge Joel Tyler (see discussion at 437:231–237).

By this time lawyer Albert Morse has brought 18 actions for RC against a variety of copyright offenders ranging from the Young Republicans to the New York Times (see discussion at 494). Morse helps other u-g. cartoonists free of charge—effectively subsidized by RC, who pays Morse's fees on a regular basis. Morse attends meetings of cartoonists' union, United Cartoon Artists of the World, advises them on contracts, etc. RC is receiving as much money from damages in lawsuits as from his work. Morse's minimum fee for cartoonists, whether they can pay any money or not, is a free page of original cartoon art. This leads to compilation (this year) of *Morse's Funnies*, for which RC does cover (see 318). (Over the next several years there will be over 100 lawsuits or out-of-court settlements on copyright infringement, dating from 1972. The income yielded from this will lead to tax troubles: "A few thousand here, a few thousand there, but I wasn't keeping track of it.") (See 450 & 437:259.)

June. Supreme Court decision leaves definition of obscenity to local communities; has effect of greatly curtailing distribution of u-g. comics to local outlets; mail order sales become primary. "Ducks Yas Yas" record released (see 356).

Yellow Dog, Nos. 1–12, repr. by Print Mint. Work by RC repr. in *Best of Rip Off Press* (see 278). Does cover for *Laughing Gas*, ed. Shedlin *et al* (see 288).

Renames Keep on Truckin' Orchestra the Cheap Suit Serenaders. "River Blues" record by former is re-pressed by Krupp (see 357).

Summer. Takes usual trip east (Chicago, NYC), though alone—judging from account in *Dirty Laundry* 1, which RC & AK work on throughout this year.

Takes his last LSD trip this summer; within two years will have quit smoking marijuana (but he is not a fanatic abstainer: in 1979 he eats some magic mushrooms). [RC, 10/13/80]

Fall. In *Funnyworld* appears letter to Barrier commenting on first half of Barrier's series on filming of "Fritz"; excerpt: "You sure did a massive amount of research, and also, from my point of view, it seems incredibly accurate. I like the way you portrayed me in the article . . . I come off as the most lovable, I think . . . I'm kinda cute, huh? Tee hee . . ." (418:37)

By end of year the first seven *Zaps* have sold about one million copies (484:34).

Publications in Periodicals in 1973 (Approximate Chronological Order)

Bijou 7; *Artistic Comics*; *El Perfecto*; *G.A.S.Lite* 10; *Leather Nun*; *Zap* 6; *Yarrowstalks* (233a); *Mendocino Grapevine*; *San Francisco Comic Book* 4; *Bijou* 8; *Black & White*.

1974 Begins drawing record covers for Yazoo & Blue Goose Records. Records first album with Cheap Suit Serenaders (see 358). Later in year new member is added to the Serenaders; Terry Zwigoff.

Early in year (perhaps end of 1973) makes two records (drawing covers, too) that are never produced; one of them, for Apex, had "some beautiful graphics worked out"; it "was nice, the best I ever did. The music was good, too." (448:25)

Spring. Interviewed by Keith Green at Potter Valley, where he is found "knee-deep in a pig pen, shoveling dung into a quarter-ton pickup truck." (448:20) Dana arrives with children & friends to cook dinner; Aline K. is mentioned as living on farm also. During interview RC replies to question asking if he still gets lots of fan mail: "Naw, not anymore. I'm a has-been. You should be interviewing Aline. You'd get a much more dynamic story—all about the new women's movement in comics. It'd definitely be more interesting than doing me. Jeez, I'm old hat. There a million stories about me. I'm part of the 1960's—passe." (448:20) He also remarks: "I'm not getting paid a cent for any comix I've done. All the money I'm living off now is money Albert [Morse] gets by bothering

people who've been ripping off 'Keep on Truckin'.' That's the way I'm living." (448:25) "Getting the farm together is the biggest thing on my mind. The way things are going, I want to get this place workable so we can make some of our survival off it. At least so it'll support itself and me." (448:25)

May. Interviewed by *Village Voice* on occasion of release of first record cut by Cheap Suit Serenaders (see 493e).

June. Interviewed by J.-C. Suares pub. in *Changes* (496). Has evidently recently been in NYC. Tells Suares about Serenaders: they play at Magic Cellar in SF, at ski lodges in Aspen, at weddings; but the other musicians in group are broke, on food stamps. Also says a few words to Suares about father (see 1961 in this Chronology).

June. Writes intro for *Yum Yum Book* (266), the royalties from which will go to Dana. Also this year, work is reprinted in *Young Lust Reader* (282).

July. Moves with Aline to Winters, Cal. [RC, 9/3/80] Before moving he is interviewed by Susan Goodrick in Potter Valley. She observes that his studio is in a small cabin next to barn. It looks like an "antique toy store," with many toy robots now added to the collection. In describing setting, Goodrick mentions 1947 Pontiac still on the scene, various goats and chickens, and Dana, Paul and Sherry Cohen, neighbors Liz and George Adams. He gets rather philosophical in talking with Goodrick: ". . . the truth about reality is actually something that is beyond our comprehension. Nobody knows the truth. It's something to be curious, not dogmatic about." (445:13) He mentions that what is needed in this country is: "Some kind of practical socialism. There should not be private ownership of huge industries and services. Utility companies should not be privately owned either. That's so obvious. I don't have any answers for how that should be changed but I know that it should. But one thing I do know is that it's not worth having a revolution if you still have repression when it's over." (445:13) Later he turns to popular culture: "In the twenties the popular level of the culture was really great. Nobody was especially conscious of it. It was just life. Did you ever look at an old photograph of a main street in an American town? They are really beautiful. Now those towns are dismal; everything is gone cheap shit plastic. If you come across an old small town that hasn't changed it just makes you want to cry because it's so beautiful . . . Nobody believes in working toward anything any more. It's like it's been beaten out of us by all the exploitation of the system. It doesn't say much for human nature to see what happened with the American experiment in freedom. It's been taken advantage of so much that now there is nothing left." (445:15) **Note:** Goodrick says interview was conducted late August, but RC recalls that he and Aline moved to Winters in June or July and that he did not return to Potter Valley or keep a "studio" there thereafter. [RC, 9/3/80; 10/13/80]

Oct. Moves with Aline to Dixon, Cal. (see sketches of their place, 268:97–104), where Armstrong and Dodge also live. [RC, 9/3/80] Address is 190 W. Broadway St.

Late in year *Apex Treasury of Underground Comics* (276) is pub. with selection of his work; Goodrick's interview is included. Goodrick also writes an introduction to the anthology and chooses as an epigraph a quotation from RC (perhaps from unused interview notes) dated 1974: ". . . the hipper the ad, the more insulting to the sensibilities. Take these rock album ads they have in Rolling Stone . . . I look at one of those ads and I start wanting to kill. Really. I want to line them up against the wall and shoot them. All those 'creative, energetic, aware individuals.' Kill the star performer. Kill the record company executive. Kill the ad writer. Kill the recording studio technician. Kill the guy who did the graphics. And last but not least, slaughter any sap who buys the goddamn fucking hype!!! Well, a lot of people would like to kill me, too . . . but they've got fucked-up values." (444:8)

Dec. Draws portrait of Kathy Goodell in *Sketchbook* (268); will draw second and last sketchbook portrait of her in Feb.

This year three significant critical books dealing in depth with RC are published: M. Alessandrini's *Robert Crumb* (412); Mark Estren's *History of Underground Comics* (437); and Patrick Rosenkranz's *Artsy Fartsy Funnies* (484).

Publications in Periodicals in 1974

Promethean 5; *Zap* 7; *Mendocino Grapevine*; *Dirty Laundry* 1; *Young Lust* 4; *Zam*; *Nostalgia Illustrated.*

1975 Feb. Entry in *Sketchbook*: "When I'm not drawing, I'm *nothing* . . ." (268:78)

Spring. RC and his Cheap Suit Serenaders "tour the nation's campuses and clubs with their down home sounds." (*Arcade* 1, p. 3)

Does cover for convention program (special issue of newspaper *Coyote Growls*) for Second Annual Hookers' Convention in SF (see 57a).

July 29. Entry in *Sketchbook*: "It's necessary to 'waste' a certain amount of energy in order to allow new ideas to emerge from the random spinning off of doodles, scribbles, worthless foolishness, playful notions, silliness, aimless meandering, wandering down dead-end streets, a few of which may turn out not to be dead ends. As I say, this is *necessary* activity . . . It's not healthy to always be devoted to a specific direction, a certain idea . . . The mind becomes rigid, stifled . . . Sooner or later it's necessary to break out, to goof off . . . This isn't to say that during the relaxed periods you should allow yourself to be passively robbed of your energy by others such as TV, books, etc. . . . Part of the time, at least, must be devoted to randomly wandering about in a creative way which may possibly lead to new discoveries within yourself! It's difficult to explain . . . Forget it . . ." (268:131)

Oct. Annual excursion this year takes him to Louisiana & Mississippi, where he searches for old records (see *Sketchbook*, 268:158-9).

Publications in Periodicals in 1975

Felch; *Funny Papers* 1,2,3; *Zap* 8; *Arcade* 1-4; *Coyote Growls*.

1976 Feb.-Mar. Travels by train to NYC via Chicago (as shown in *Sketchbook*, 268:188,192,201)—probably with Cheap Suit Serenaders Armstrong, Dodge & Zwigoff.

Mar. 12. Serenaders perform at School of Visual Arts, E. 23rd St., NYC; RC is interviewed here in public by Kurtzman; interview is taped & pub. later in *Punk*. Some excerpts: "Well, I still draw cartoons and play music. I just try to make everybody happy. But I stopped smoking dope a couple of years ago. I just got tired of it, I guess. It got boring. I still got high, but I was tired of getting high . . . I used to worry about being relevant five years ago but I don't worry about that any more. You can't worry about that stuff. Just do what you do . . . . If you have integrity, you try to do something less conscious than ideas. Try an' show exactly where you're at or something and still be entertaining. You still have to tell a story. Folks like to read stories and look at funny drawings." (462:12) **Note:** Concert and interview were arranged by RC's friend Mitchel Berger, with whom RC and Aline stay when they visit NYC.

Mar. 14. Serenaders play at Top of the Gate, NYC, are favorably reviewed by *Rolling Stone* (see 437a).

Carload o' Comics published (see 267); contains new Mr. Snoid strip. Throughout year contributes weekly Mr. Natural strip to *Village Voice*.

April-May. During period of comics convention at U.C. Berkeley, RC is playing with Serenaders at College of Marin. "I don't go to [those conferences]," he tells an interviewer "—those fan boys make my life miserable." (480a) Sometime during this year the Serenaders make their second album, with RC doing cover art (see 360).

Aug. 4. Entry in *Sketchbook*: "I have a headache. I don't want to work to earn money any more. I don't want to have to earn a living. I want to play. I want to experiment, and draw what I feel like drawing without having to worry about whether it'll be published or not . . . . Don't want to do regular strip for 'Voice' any more . . . The hell with it . . . I hate the thought of having to do it for the money . . . The hell with the money . . . I don't want to be a responsible adult . . . Can't stand it . . . It kills me . . . It's torture . . . Got to keep my life open . . . I can only think of the bleak life my father got trapped in . . . Sorry, I won't let it happen to me . . . Does this mean I'm a 'bum'? My father's worst fear . . . Once as a small child, I saw my father break down and cry because my mother called him a bum . . ." (268:295) On this same day writes letter to *Punk* magazine, responding to their parody of Mr. Natural (see 189a and 389a). He mentions that he hates "the media" and the *Village Voice* especially, but praises *Punk*, saying that it is "a thousand times more interesting than the 'Voice'." He advises them not to go slick. In two interesting postscripts he adds: "P.S. I really am going to quit the Mr. Natural strip . . . I was thinking about it anyway, but getting this

issue of Punk #5 today in the mail was the convincer . . . Thanx . . . (I can dish it out but I can't take it). P.P.S. I am not a punk because I get a 'regular' haircut, and I *believe* in things . . . I believe that for a society to be healthy, *most* people should be living in rural communities and working on farms and making their *own* music and other entertainments . . . stuff like that . . . But I like you kids, don't get me wrong . . . I try to 'hate the sin, not the sinner . . .'"

Aug. 27. Interview by Clark Peterson pub. in *Berkeley Barb*. Peterson describes house in Dixon [at corner of Broadway & Jackson; see 268:295], mentions living room with "squeezable, clunky furniture;" 2000 or so 78 records shelved on wall, antique organ in next room. Regarding his work, RC tells Peterson: "People have no idea of the sources of my work. I didn't invent anything; it's all there in the culture; it's not any big mystery. I just combine my personal experience with classic cartoon stereotypes. There was always an old guy with a beard—Mr. Natural. I saw him in comics from the Twenties. There 6are several Mr. Natural type guys from the whole history of cartoons . . . I might quit doing that strip. I'm afraid of getting in a rut with it like Dagwood, the same guy for 40 years." (480a) Peterson quotes RC as saying he is $20,000 in debt to IRS, for back taxes on suits won by Morse.

Meanwhile, a judge has ruled that both "Keep on Truckin'" and Mr. Natural are in the public domain—so no new money is coming in to pay back taxes. RC's lawyer is now James Penrod, who helps him with IRS problems, charging for expenses only.

Nov. When RC cuts off "Mr. Natural" strip in *Village Voice* rather abruptly, readers protest. He replies with cartoon-letter of apology & explanation—but by all indications, Mr. Natural will not be revived.

Late in year moves with Aline to Madison, Cal. (428a:36).

Dec. RC & Cheap Suit Serenaders play at Coyote Hookers' Masquerade Ball (see 398).

Publications in Periodicals in 1976

Esquire; *Village Voice*; *Arcade* 5–7; *American Splendor* 1; *Melotoons* 2; *Snarf* 6; *Lightning Express*; *Kurtzman Comics*; *Bizarre Sex* 5; *Cheri* (*Carload* preview).

1977 Mar. Serenaders play at Second Annual Western Regional Folk Festival at Ft. Mason, SF. Commenting on this performance of the band, Laura Daltry writes in *Rolling Stone*: "Crumb crooned like Rudy Vallee, with the kind of offhand vocal technique you'd overhear from your grandmother as she dusts her China figurines." (428a) Daltry later meets "Crumb and the Suits" at the Hong Kong Restaurant, "known by some as the cheapest Chinese restaurant in San Francisco." "The dinner bill for the six of us," Daltry goes on, "came to $13.10. They called for a menu and calculated each share to the penny. Then we piled into a huge black '46 Buick for a stately cruise over to the Sunset district where some guy had a garage full of 78s he was selling off." (428a) There RC talks with Daltry, observing among other things: "Sometimes I think of myself as an archeologist, rooting around these obscure corners of our culture, looking for our past, for our heritage, searching for it below the surface of what's happening now." (428a)

Turns down chance to appear on "Saturday Night Live" with the Serenaders. "I asked myself, 'Do I want to get more deeply involved in the music business?' and I really didn't." (481:12)

Formally divorced from Dana (63:8). Reprints of work appear in *Snatch Sampler* (281).

Summer. Interviewed by Paul Buhle for *Cultural Correspondence*, with RC writing out answers to questions mailed to him. Some excerpts: "At this point there is just no way on earth that I could please a large mass of left-wing intellectuals . . . Forget it . . . Maybe, if in some later time we get a real fascist repressive regime going here in the U.S., and if I don't split or sell out under such a system, and get thrown in jail and tortured to death . . . perhaps then a general consensus of the left would vote me a hero . . . Till then, I'll be a hero to some, whipping boy to others . . . Others yet will ignore me." (424:54) ". . . [T]here are a number of differences between me and [Trudeau] that I can think of . . . First of all, he makes about a billion dollars a week . . . Second, he can't draw worth shit, and has other people doing it for him . . . Third, he goes for the mainstream audience, which I gave up on long since . . . Mostly, I guess, it's that he's happy with the successful formula he hit on, while I'm still whacking off in the woods . . . He *knows* what he's doing, and I don't, is what it comes down to, I s'pose . . . He's a grown-up and I'm a mixed-up adolescent . . ." (424:55) On fame:

"I'm slow to realize things, so it took several years and a long, long succession of fast-talking con-men, rip-off lawyers, publishers, movie producers, painted women, mooches, bums, desperadoes, fan-boys and other pests stomping all over me before I started squirming my way out from under . . . I'd probably still be there, but for the fact that for a couple of years I just was never able to get any work done . . . And that's what bothered me the most . . . But this is an old, old story, told time and again by those who have made it big . . . 'It's lonely at the top' . . . Ho hum . . . Yeah yeah sure buddy . . ." (424:55)

Aug. Decides to quit playing shows with the Serenaders (481:12). Other members continue playing; he will still make a couple of records with the group.

Sept. Interviewed by Clark Peterson: "I like to be appreciated. But this mass media develops you into a cult figure, and certain things are expected of you beyond the normal human. You're no longer a person that's doing a thing that's entertaining to other people—you're like a super person. It completely fucked me up when it first started happening. My cartoons started getting weirder and weirder, so eventually I did manage to alienate a large segment of the people who loved me originally." (480c)

Fall. Barely eludes prosecution by the IRS for delinquent taxes. Lawyer Penrod prevents them from seizing the Potter Valley house, which RC owns jointly with Dana. The tax bill, owed for 1974 & 1975, is now set at $28,000. RC also now owes regular payments to ex-wife—but the support payments he has been making since 1971 in any case cannot be deducted from taxes, since he never had a formal separation agreement with Dana. (450)

Nov. Does "interview" for *High Times*, mentions owing IRS $30,000.

Publications in Periodicals in 1977

Punk 7; *Mr. Natural* 3; *American Splendor* 2; *CoEvolution Quarterly* 14–16; *Fox River Patriot*; *High Times*; *Dirty Laundry* 2.

1978 Jan. Marries Aline—perhaps in part because of tax deduction she represents: "We didn't get married for romantic reasons, grim as that sounds,' he jokes . . ." (450) They continue to live in Madison until July.

Feb. Writes intro to *Complete Fritz*, pub. later in year; excerpt: "I'd abandoned my childhood dreams of becoming a big-time professional cartoonist because by the time I was a senior in high school I clearly discerned that the medium had become constricted, formulized, locked into a strict set of stifling commercial standards. I considered myself hopelessly inadequate to meet those standards." (265:IV)

Mar. In Germany trying to sell rights to his work, to help raise money to pay his tax bill (435a). Later in the year the *R. Crumb Sketchbook, 1974–1978* is published in Germany (see 268).

June. Gives brief interview to Stephen Hall for *San Francisco Chronicle*. Hall comes out to Madison, which RC himself calls "a redneck suburb in the middle of nowhere." Hall notes tall grass in yard, manual mower off to side; RC remarks: "Somebody gave me a power mower, but I can't use it. It's too intimidating. I just can't cope with the thing!" Says of tax troubles: "This is hard for people to understand—it's hard for the IRS to understand—but having to deal with economics and numbers and financial haggling takes so much out of me that it leaves me flat for a long time." (Hall notes that RC composes cartoons in a dark rear bedroom on the flat backside of a Ouija board.) RC goes on: "It's kind of humiliating, because I don't feel I'm really that bad off. I'm not like some Indian being persecuted by the police . . . All I ever wanted to do in my life was draw cartoons. That's all I *still* want to do. . . . It doesn't add up to anything poignant or touching. But that's the way it works in the United States, with all this economic haggling and tedious dollars and cents. My case doesn't have a single obvious dramatic image you can grab onto. It's all more sinister than that." (450)

Places ad in spring issue of *CoEvolution Quarterly*, offering virtually all of his personal effects—priceless 20-year collection of vintage 78 rpm records, comics, books, old toys, knick-knacks and original art work—for the take-all price of $35,000. There are no takers; however, friends and fellow cartoonists donate $2700 to help him, including $100 each from Jules Feiffer & Milton Caniff and $1200 from an anonymous donor.

June 25. Is guest DJ on KSAN-FM radio station in SF; plays old 78's from collection. (480d)

July 3. A benefit for RC planned for this date by *CoEvolution Quarterly* is not held—because enough people have already sent money to RC directly (see 447:143 & 451:144). He has been obliged to sell his house in Madison, however; moves to a rented house in Winters, nearby. He signs his house in Potter Valley over to Dana. In July makes last two records with Cheap Suit Serenaders: album no. 3 & a party record, doing covers for both (see 361, 362). He has continued to do covers for other Blue Goose and Yazoo records.

Aug. 4. In an interview by Clark Peterson pub. this date in *Berkeley Barb*, mentions that he has been able to raise all but $7000 of debt to IRS (apparently intending to pay this off gradually). Discusses case where he lost copyright to "Keep on Truckin'"—because president of Print Mint, Bob Rita, testified that RC had given him permission to use this logo on a business card without specifying copyright. RC does not recall giving his OK to this. "I lost the case because I wouldn't testify against Bob Rita, who had put a second mortgage on his house to finance Arcade magazine. Now this lawyer friend of mine tells me the Keep on Truckin' case was a significant decision and is adversely affecting other people's chances of getting compensation for copyright ripoffs. She thinks I should keep on fighting it." (480d)

Publications in Periodicals in 1978

American Splendor 3; *Mondo Snarfo*; *CoEvolution Quarterly* 17, 18, 20; *Lemme Outa Here*; *Zap* 9.

1979 Jan. 25. Happens to mention in a brief interview by Clark Peterson that he wishes he were more like S. Clay Wilson: "He's not as much of a pushover as I am. I've seen him throw people out of his house. These fashionably hip, chic, society types came over and he said, 'I'm workin', beat it.' I could never do that. Jesus, I'm too much of a wimp." (481:12).

His drawing used for cover of Robert Wiener's *Illustrated Checklist to Underground Comix* (142a).

Spring. *CoEvolution Quarterly* carries commentary by RC on magazines he reads and doesn't read; excerpt: "I hate *Playboy, Time, Mademoiselle, People,* and all the teen 'zines for the pernicious influence they have, but I s'pose no magazine or newspaper is as bad as TV, which I almost never watch. . . . Also, the *National Lampoon* is annoying and there are no good comic books put out by the mainstream publishers. And that's the truth!" (52:81)

Publications in Periodicals in 1979

Best Buy Comics; *Winds of Change* 1, 2, 3; *CoEvolution Quarterly* 21–24; *American Splendor* 4; *Fox River Patriot* 72, 74.

1980 Jan. Takes up abstract oil painting.

Does drawing for *Portfolio of Underground Art* (see 280a).

Sells original art for "Mr. Appropriate" strips for $1000, which he then donates to *Winds of Change* to pay its printing bill.

Offered contract by American Greetings Corp. to have some of his cards reprinted under his signature. At first he agrees—then declines. A dozen or so of his HiBrow cards have in any case been reprinted and are available in stores again. (None of the original cards were signed.)

Replies in writing to interview questions posed by Bruce N. Duncan (published in *Tele Times* in July). Some excerpts: "There's almost nothing I can do in my work to please the feminists . . . and most women in general, for that matter. . . . I'm really shocked when I run across a woman who can appreciate the sex aspects of my work, and believe me, they are few and far between! No one could accuse me of drawing stuff just to get laid, that's for sure!" (435a:36) "Angelfood McSpade was a goddess, a vision of perfect, primitive sexuality. . . . The 'Yeti' in 'Whiteman Meets Bigfoot' is a further development of this theme. . . . The lusty Amazon sex goddess who lives named in the jungle. . . . You figure it out. . . . One of the first females I ever fantasized heavily about (at the age of 12 was Sheena, Queen of the Jungle, from the TV show. Man, she was tough! (435a:38) "Flakey Foont was the embodiment of my whining, self-pitying side. Shuman the Human represented that sniveling side, too. . . . I'm a wimpy sort of a guy in a lotta ways . . . kind of a sissy,

almost. Practically a borderline faggot, but not quite. I still like only women, but big, strong ones, like thuh Bunch!" (435a:39) "Thinking back on it now . . . I can see that the 'big baby' was a subconscious representation of a girl (woman) I was involved with at the time [1970]." (435a:43)

Publications in Periodicals in 1980

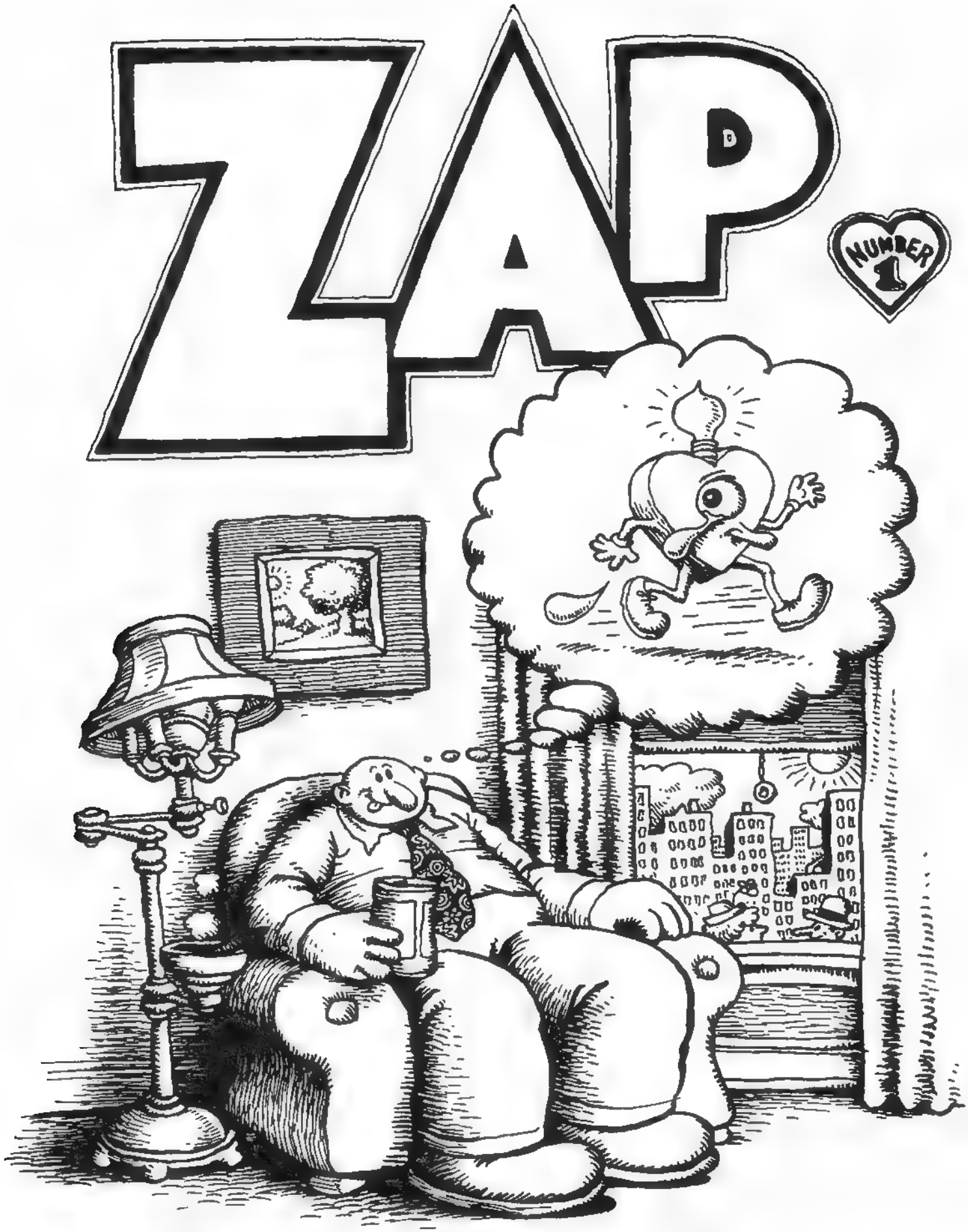
Winds of Change; *Fox River Patriot*; *CoEvolution Quarterly*; *Village Voice*; *Energy Comics*; *Snoid Comics*, *Bizarre Sex* 8; *Cleveland Magazine*; *American Splendor* 5; *Tele Times*; *High Times*.

1981 At beginning of year joins staff of *Winds of Change* as art and layout editor. In "Everyday Funnies" strip in Feb. issue of *W/C* Aline gives out the information that she is pregnant. Both she and RC contribute to all issues of *W/C* at least through May. RC also contributes to *Snarf* No. 9 and *CoEvolution Quarterly*, 29 (Spring), pp. 50–53 and 144 (sketches). In April a color poster of "Short History of America" (see 54:21–24) is made available by Kitchen Sink Press. In May appears *Weirdo*, No. 1, edited by RC & pub. by Last Gasp. (Note that these items do not appear in the Checklist, which has a Dec. 1980 cut-off date.)

Persons Mentioned in the Chronology

Abel, Bob 1969 (Apr.)
Adams, Geo. & Liz 1974 (Aug.)
Albright, Thomas 1969 (Mar.); 1972 (Feb.)
Alessandrini, Marjorie 1974 (end)
Altman, Michele 1966 (Sum.); 1971 (Sum.)
Armstrong, Robert E. 1972 (early; Apr.–Jun.); 1976 (Feb.–Mar.); 1974 (July)
Bakshi, Ralph 1970 (Feb.; Aug.; Nov.); 1971 (Apr.); 1972 (Feb.)
Barrier, Mike 1968 (Nov.); 1972 (Feb.–Mar.); 1973 (Fall)
Benson, John 1958
Berger, Mitchel 1976 (Mar. 12)
Bowart, Walter 1967 (Sep.)
Buhle, Paul 1977 (Sum.)
Caniff, Milton 1978 (Spr.)
Cohen, Paul 1973 (early); 1974 (Aug.)
Cohen, Sherry 1972 (early); 1973 (early); 1974 (Aug.)
Cole, William 1967 (Oct.)
Collins, Chuck 1971 (Sum.)
Crumb, Adam 1971 (Fall)
Crumb, Beatrice Hall (mother) 1943; 1946; 1970 (Jun.); 1971 (Jan. 3)
Crumb, Carol (sister) 1943; 1952
Crumb, Charles V. (father) 1943; 1950; 1952; 1953; 1956; 1958; 1961; 1970 (Jun.); 1971 (Jan. 3); 1974 (Jun.); 1976 (Aug. 4)
Crumb, Charles V., Jr. (brother) 1943; 1950–53; 1958–59; 1970 (Jun.); 1971 (July 21); 1972 (early).
Crumb, Dana Morgan 1964 (Mar.; Sum.; Aug.); 1965; 1967; 1968 (Feb.); 1969 (Nov.–Dec.); 1970 (early Aug.); 1971 (Fall); 1972 (early); 1973 (early); 1974 (Spr.; Aug.); 1977 (Spr.; Fall); 1978 (Jul. 3)
Crumb, Jesse 1968 (May); 1969 (Nov.–Dec.)
Crumb, Maxon 1943; 1956; 1970 (Jun.)
Crumb, Sandra 1943; 1949; 1952; 1965 (Nov.); 1970 (Jun.)
Daltry, Laura 1977 (Mar.)
Davoren, Al 1971 (late); 1972 (Aug. 6)
Deitch, Kim 1968 (Fall); 1969 (July)
Demoretcky, Tom 1971 (Apr.)
Deutsch, Joel 1966 (end); 1967 (Jan.)
Dodge, Alan 1972 (early; Apr.–Jun.); 1976 (Feb.–Mar.); 1974 (July)
Donahue, Don 1967 (Oct.; Nov.); 1968
Duncan, Bruce N. 1980
Estren, Mark 1971 (Sum.); 1974 (end)
Fabrikant, Joel 1970 (early)
Feiffer, Jules 1978 (Spr.)
Feinholz, Jerry 1969 (Sep.–Oct.)
Gelman, Woody 1965 (Aug.)
Gibbons, John 1966 (end)
Gilliam, Terry 1964
Ginzburg, Ralph 1967 (Sep.)
Goldsmith, Aline 1948
Goodell, Kathy 1970 (Jan.); 1971 (Sum.; Fall; Nov.); 1972 (Aug. 6; Fall); 1974 (Dec.)
Goodrick, Susan 1974 (Aug.; late)
Gould, Chester 1971 (Sum.)
Green, Keith 1968 (Dec.); 1974 (Spr.)
Griffin, Rick 1967 (Nov.)
Griffith, Gary 1972 (Apr.–Jun.)
Hall, Stephen 1978 (Jun.)
Hefner, Hugh 1971 (Sum.)
Hodgetts, Vicki 1970 (Jun.); 1971 (Jan. 3)
Jaxon 1963
Jones, Marilyn 1967 (Oct.)
Joplin, Janis 1968 (Aug.); 1969 (Jul.)
Kinney, Jay 1968 (Jun.)

Kitchen, Denis 1971 (Jul. 21)
Kominsky, Aline 1948; 1968 (Oct.); 1971 (Oct.); 1973 (early; Sum.); 1974 (Spr.; Jul.); 1975 (Jun.); 1976 (late); 1978 (Jan.)
Kominsky, Carl 1948
Krantz, Steve 1970 (Feb.; Aug.; Nov.); 1971 (Apr.)
Kubo, Joann 1971 (July 21)
Kuper, Peter 1971 (Mar.); 1972 (Apr.–Jun.)
Kurtzman, Harvey 1963 (Feb.); 1964; 1965 (Jan.); 1971 (Sum.); 1976 (Mar. 12)
Latimer, Dean A. 1969 (Sep.–Oct.)
Linhardt, Buzzy 1963 (Fall); 1956 (Oct.)
Lowinsky, Si 1970 (Mar.)
Lynch, Jane 1970 (early)
Lynch, Jay 1968 (Sum.); 1970 (early); 1971 (Sum.)
Maremaa, Thomas 1972 (late)
Milligan, John 1968 (Fall)
Morgan, Dana. See Crumb, Dana
Morse, Albert 1971 (Apr.); 1972 (Feb.); 1973 (Spr.); 1974 (Spr.); 1976 (Aug. 27)
Moscoso, Victor 1967 (Nov.); 1968 (Fall)
Moscowitz, Moe 1968 (June)
Pahls, Marty 1951; 1959; 1962; 1965 (Nov.); 1968 (Fall)
Pekar, Harvey 1962; 1970 (Sep.); 1971 (Mar.); 1972 (Apr.–Jun.)
Penrod, James 1976 (Fall); 1977 (Fall)
Peterson, Clark 1971 (Nov.); 1976 (Aug. 27); 1977 (Sep.); 1978 (Aug. 4)
Plymell, Charles 1967 (Oct.; Nov.); 1968 (Spr.)
Rhodes, Bob and Maggie 1966 (Feb.)
Rita, Bob 1978 (Aug. 4)
Robbins, Trina. See Trina
Rosenkranz, Patrick 1974 (end)
Rudin, Kay 1971 (Nov.)
Saunders, Ed 1968 (Nov. 7)
Schreiner, Dave 1970 (Sep.)
Seidman, Paul 1970 (Oct.); 1973 (early)
Shelton, Gilbert 1969 (July)
Sobol, Blair 1969 (Oct.)
Spain 1968 (Fall)
Sroczynski, Dave 1962
Stepanian, Michael 1971 (Apr.)
Suares, Jean-Claude 1974 (June)
Subramuniya 1968 (June)
Tarshis, Jerome 1972 (Feb.; late)
Thaler, Mike 1967 (Sep.)
Trina 1969 (Sep.–Oct.)
Tyler, Joel 1973 (Mar.)
Urry, Michele 1971 (Sum.)
Weaver, Ken 1968 (Fall); 1973 (early)
Wiener, Robert 1979
Williamson, Skip 1968 (Sum.); 1971 (Sum.)
Wilson, S. Clay 1967 (Nov.); 1968 (Fall); 1979 (Jan. 25)
Zahn, Brian 1967 (Oct.)
Zwigoff, Terry 1970 (Jan.); 1972 (Fall); 1974 (early); 1976 (Feb.–Mar.)


ZAP
NUMBER 1

Appendix:
A Selection of Critical Comments on Crumb

Gary Arlington: Crumb is like Johnny Appleseed. He's spreading the seeds of the new consciousness. You'd have to say that he's in the same category as Bob Dylan. 1972 (as quoted by T. Maremaa, 476:64)

Donald Ault, Engl. prof.; teaches course on comics at Berkeley: Because Crumb's work is so various and accessible, people can extract a social vision from it, and it's a popular form of art—widely disseminated—and direct in its visual impact. It communicates. And Crumb's characters, like Mr. Natural, are so true, so compelling in their unpredictability. 1972 (as quoted by T. Maremaa, 476:64)

Ralph Bakshi: Robert's one of the greatest cartoonists in the country. He revived cartooning; it was dying before he came up. 1972 (as quoted by Barrier, 417:19)

Carl Barks: . . . Robert Crumb is a master of characterization and dialogue. 1970 (416:11) . . . I noticed that Crumb's underlying message . . . is that nothing is important enough to be taken seriously. This was a message I often sneaked into my duck stories. . . 1971 (as quoted by Barrier, 417:15)

Mike Barrier: Not only can he draw, but he proves in his Fritz stories, he's a master story teller. . . . Crumb seems to be fascinated by everything human and repelled by nothing. . . . but . . . he's produced astonishingly little that's really durable. 1968 (414:50, 51, 52) Crumb is the best of the underground cartoonists, because he tells better stories than anyone else, and tells them better than anyone else. When he wants to, that is. . . . Even so, there's a casual, off-hand brilliance to Crumb's strips that's fun to watch, even when he's only fiddling around. 1970 (416:9) Crumb is a whole artist; even when he is sloppy or merely noodling, his vision of life is complete in his work. 1972 (417:15)

Vaughn Bodé: I watched him draw the cover [of *Gothic Blimp Works*, No. 1] in ink without any pencil lines!. Incredible head! *Vaughn Bodé Index*, p. 53 (419a:53)

Jacob Brackman: More than any of his predecessors, he's concerned with what Russian novelists liked to call "the eternal questions." Yet he also manages to stand apart from his own desperation. . . . [O]f all cartoonists, he is the most eclectic, the most fertile and the easiest to get into. His cartoons are the *friendliest*, the uppest. 1970 (420:332) He will probably turn out to be the greatest comic book artist who ever lived. 1972 (as quoted by T. Maremaa, 476:73)

Joe Brancatelli: Crumb's art style has traces of many of the old masters, including Segar, Wolverton, Barks, Herriman. It is sometimes sloppy, rarely cinematic, but always natural and powerful. It totally changed the traditional standards of "good comic art," and eventually became an art style as recognizable as Peter Max's or Art Déco. In short, Crumb, a living anachronism in personal life, an introvert outdone only by Howard Hughes, completely changed American mores in the 1960's and early 1970's. 1976 (454:189)

Paul Buhle: Crumb is a destroyer of illusions, a pathologist of America's fantasy of Progress; as such, he is a supreme realist who provides humor to force down the message about that which is sordid and unendurable for whole human beings. He reinforces the seriousness of his intent, finally, by a perpetual attempt to destroy illusions about himself. 1972 (423:389–390)

Robert Doty, Curator of Whitney Museum: [Robert Crumb] is the Daumier of his time, an authentic genius emerging from the underground movement. 1970 (401:136)

Mark Estren: If the underground comics have produced a Mozart, it is Robert Crumb. 1974 (437:62)

O. Fahlstrom, Swedish sculptor, remarking on his sculpture, "Meatball Curtain": . . . this work is an homage to Robert Crumb, to a great American artist . . . 1969 (as quoted by G. Griffith in 1972, 449:55)

[illegible] Forcade (unsigned, but probably his words): Robert Crumb has changed America. . . . He wrote the Great American Novel in comic-book format a dozen times. . . . He created a uniquely recognizable visual style in modern art and put it in the service of the revolution. He became America's last living celebrity who wouldn't sell out. In recent years Crumb's work has become more dense and psychological than ever before, exorcising the demons of his bitter childhood, failed marriage and private life for an audience that sees itself in Crumb's most painful and personal visions. . . . [H]e has become an American Dostoevsky, whose every statement commands spellbopund attention. And, of course, every performance remains outrageously funny. 1977 (138:40)

P. R. Garriock: In the last analysis, Crumb transcends his position as the archetypal underground comix artist of the sixties. His work breaks new ground and goes beyond the crude joke or stereotyped fantasy. Beneath the outrageous surface is an incisive portrait of contemporary American culture. He draws his world and characters with great skill, keeping a delicate balance between humour and pathos, and, because his people are lovingly conceived and true to life, they have a universal appeal. He is a worthy successor to Kurtzman, Wood and the other fine satirists of the older generation, and his work has a sincerity and thoughtfulness that merits repeated viewing. 1978 (438:103)

Allen Ginsberg (on *Head Comix*): So far supreme funny underground comicstrip incarnation of the posthistoric flower age. 1968 (260:back cover)

Milton Glaser: A great vulgar comic artist in the grand tradition of Smokey Stover. 1968 (260:back cover)

Justin Green: If you have the insight and honesty of Crumb, then your personal myths tamper with the collective unconscious. 1974 (as quoted by Estren, 437:63)

Robert Hughes (in *Time*): Robert Crumb is a kind of American Hogarth, a moralist with a blown mind. The gallery he has created in underground comic books—from the gnomic sage Mr. Natural, the Priapus of the Midwest, through such creatures as Angelfood McSpade to that morsel of 13-year-old jailbait, Honeybunch Kaminsky—constitutes Head City's sharpest and funniest view of American life. 1972 (539:101)

Harvey Kurtzman: Crumb really gets downright poetic with his stuff. The truest kind of art to me is the kind that really comes from deep down inside your brain. You don't quite know why you're doing an idea, but you're doing it and it's effective. Crumb does a lot of that. And he seems to love everything he's doing. 1974 (as quoted by Estren, 437:63)

David Levine: He mixes the great comic strip tradition with contemporary dialogue. Hmmm. 1968 (260:back cover)

Dick Lupoff and Don Thompson: Robert Crumb, the Leonardo da Vinci of the underground . . . 1973 (473:13)

Thomas Maremaa (in *New York Times Magazine*): Many of Crumb's comic antiheroes . . . have been recognized as archetypal American grotesques, figures as representative as Dagwood and Blondie. And Crumb's work has had a revolutionary effect on the comic-book industry as a whole by inspiring "straight" comics to become more "relevant," more attuned to social and political issues. . . . [B]eing alienated from everybody, except a handful of close friends . . . has made [Crumb] by and large inaccessible and contributed to the aura of mystery that surrounds his personal life and work habits. And yet, paradoxically, it has allowed him to form his comic view of humanity. Laughter is Crumb's weapon against everything—including himself. What Crumb has really done is to recreate the American comic avant-garde by returning the art to its roots. 1972 (476:64)

Willy Mendes (woman cartoonist): The world if it's smart will learn . . . that Crumb is a genius, so let the world weep that its geniuses' heads are where they are! I would not have anyone as brilliant as Wilson,

Spain, Crumb, Green, Deitch, or Bill Griffith do anything other than what their souls tell t[illegible] them do. I know I have no choice of subject matter myself—my whole being just does what it mus[illegible] poor fucking America! Listen to your Artists! Look where they're at! 1974 (as quoted by Estren, 437:129)

George Metzger: He's a weird guy, but a genius, I think. Very aware; he draws what he sees—a damn fine cartoonist. 1974 (as quoted by Estren, 437:63)

Harvey Pekar: He told me, only half jokingly, that all great art comes from the lower middle class. He hates pretentiousness and "arty" art . . . He really digs popular, as opposed to high-brow, culture. He's even interested in lousy popular music and comic books because of what they tell you about the era in which they were produced. 1970 (478:686)

G. Howard Poteet (Engl. prof., Essex County College, Newark; reply to Maremaa): The underground comics are popular simply because they are vulgar and dirty . . . It is interesting that Crumb's coarse style with its lack of attention to detail is representative of much of the mentality of the would-be revolutionaries of the sixties. The content of Crumb's work is adolescent in its cynical but pointless putdown of everything, including both the straight culture and the counterculture. In lacking any kind of perspective or viewpoint (unless you call the mindlessness of the drug culture a viewpoint), his work evidences only the kind of nihilism that has had a recent and overly long vogue. . . . Crumb's satire (like that of the other underground cartoonists) is limited to poking fun at the tradition of the comic strip which we take far more seriously than we are willing to admit. At that particular type of satire, Robert Crumb is very good indeed. 1972 (476:reply, p. 70)

Patrick Rosenkranz and Hugo van Baren: Crumb has effectively distilled all of comic tradition into his own unique styles. 1974 (484:34)

Harold Schechter: Crumb's imagination is strikingly mythopoeic. . . . [His] comics derive a great deal of their force—not from the social satire they contain—but from the richness of their mythic imagery—from their archetypal symbolism. . . . Of all contemporary cartoonists, the one who seems most closely in touch with "those fluid ever-changing changeless archetypes that gloom and glow in the depths of the archaic psyche" is Crumb. . . . [I]f his comics are brilliant records of contemporary society, they also reflect a very different world—i.e., the collective unconscious, the "timeless and universal" realm of myth. 1977 (488:8,9,18)

Don Schenker: In Crumb's work, these old [cartoon conventions] seem to be raised to their highest power: epitomized. Epiphanized. It occurs to me to make comparison between Crumb's comic vocabulary and Joyce's literary one. 1969 (491:11) Crumb's a spokesman for a whole culture. People out there are waiting for the language and imagery he hands down, so that they can name portions of their lives by it. 1972 (as quoted by Maremaa, 476:13)

David L. Shirey (in *Newsweek*): Cartoonist Robert Crumb, a superb draftsman and cutting satirist, sees contemporary man as a poor frustrated boob in a repressed society. 1969 (493a)

Shel Silverstein: Crumb is beautiful. 1968 (260:back cover)

Terry Southern: *Head Comix* wigs me. Crumb begins where *Mad* leaves off. 1968 (260:back cover)

Trina (Robbins): What . . . concerns me is the hostility towards women I see in this work, especially by Crumb. It's hard to relate to him as a person, when you see what he does to women in his strips. . . . Rape is *not funny*!!! 1974 (as quoted by Estren, 437:132,134)

Tomi Ungerer (commercial cartoonist & illustrator; commenting on *Head Comix*): Crumb gently kicks the American scene in its groin. 1968 (260:back cover)

Kurt Vonnegut: R. Crumb . . . makes me proud to be an American. 1980 (letter to D. M. Fiene, Sep. 12, 1980)

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